

KILLER WOMEN

Here Come the Hardbodies • By Julie Baumgold

\$2.50 • JULY 29, 1991

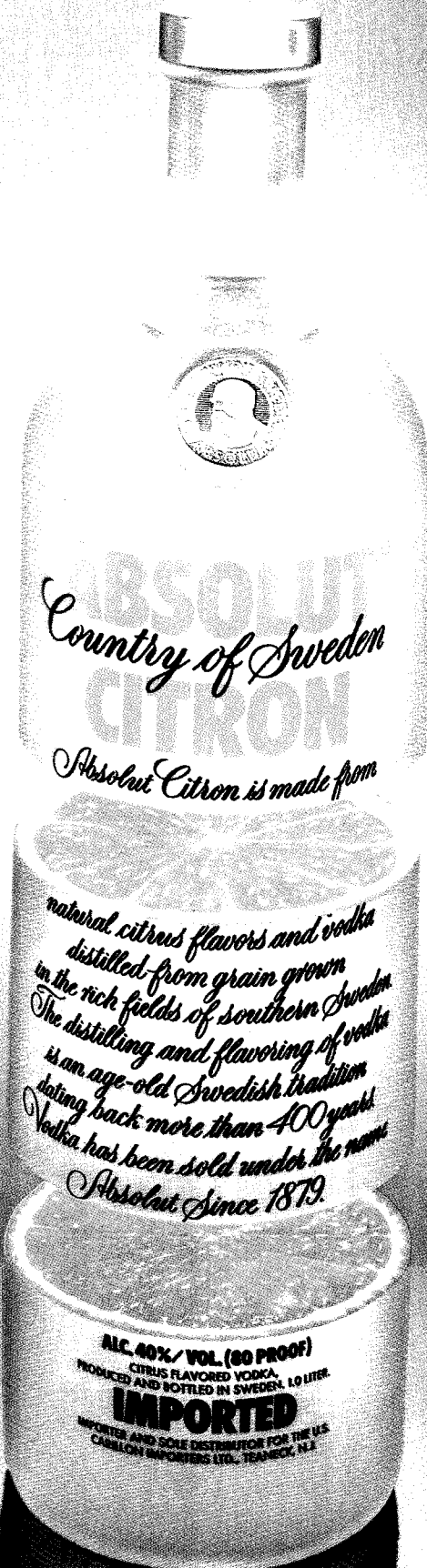
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HE TWIST. FROM JENNIFER GEORGE.

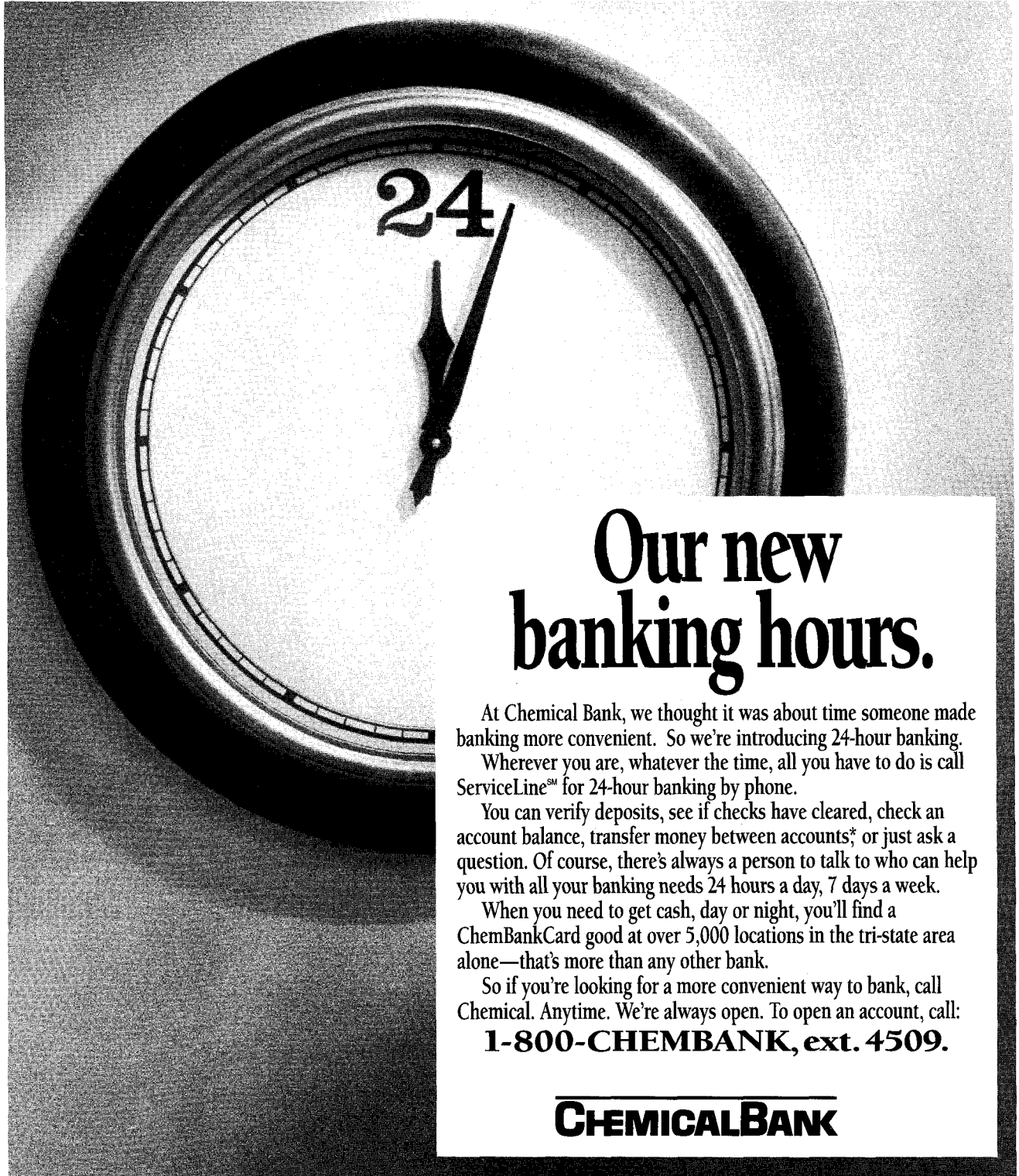


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BY JULIE BAUMGOLD



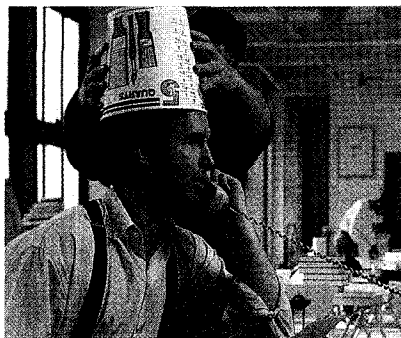
They are beyond sex. They are the toned new darlings of the movies—the killer women. Linda Hamilton, in *Terminator 2*, is a hardbody who takes care of herself. Across hellish landscapes, she hunts those who've done her wrong. Feral and thick-lipped, she's

built for the New Order. From *La Femme Nikita* (Anne Parillaud, above) to *Thelma & Louise*: your date with the Terminatrix.

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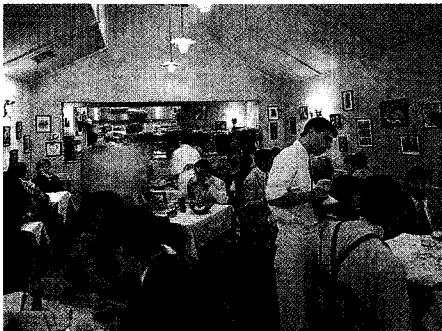
BY MARK LASSWELL

He seemed an art-world angel, bringing style and hope to South Bronx slum kids. The project was called Tim Rollins + K.O.S. (Kids of Survival); it made SoHo scene-makers of poor Hispanic youths. But some members are accusing Rollins (right) of financial and emotional exploitation. Worse, they're disgusted with art.



40 Orso Bucko

BY RICHARD DAVID STORY



When the curtain goes down, the stars show up at Orso—for the toughest seats in town. Broadway's great names play nightly here, table-hopping and smiling their way through pizza and prosciutto. Pfeiffer, Carradine: Guess who's coming to dinner?

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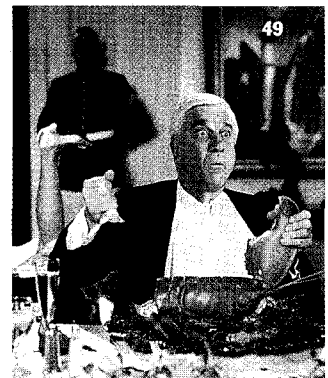
By Peter G. Davis

City Opera plays it safe with a little Sondheim, *Tosca*, and *Turandot*.

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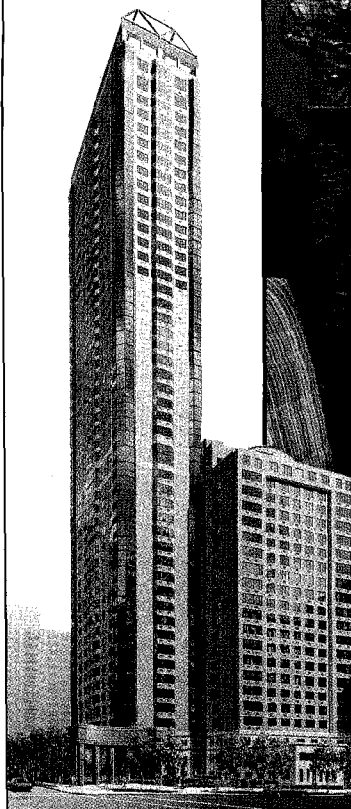
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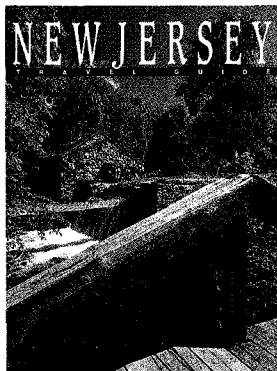
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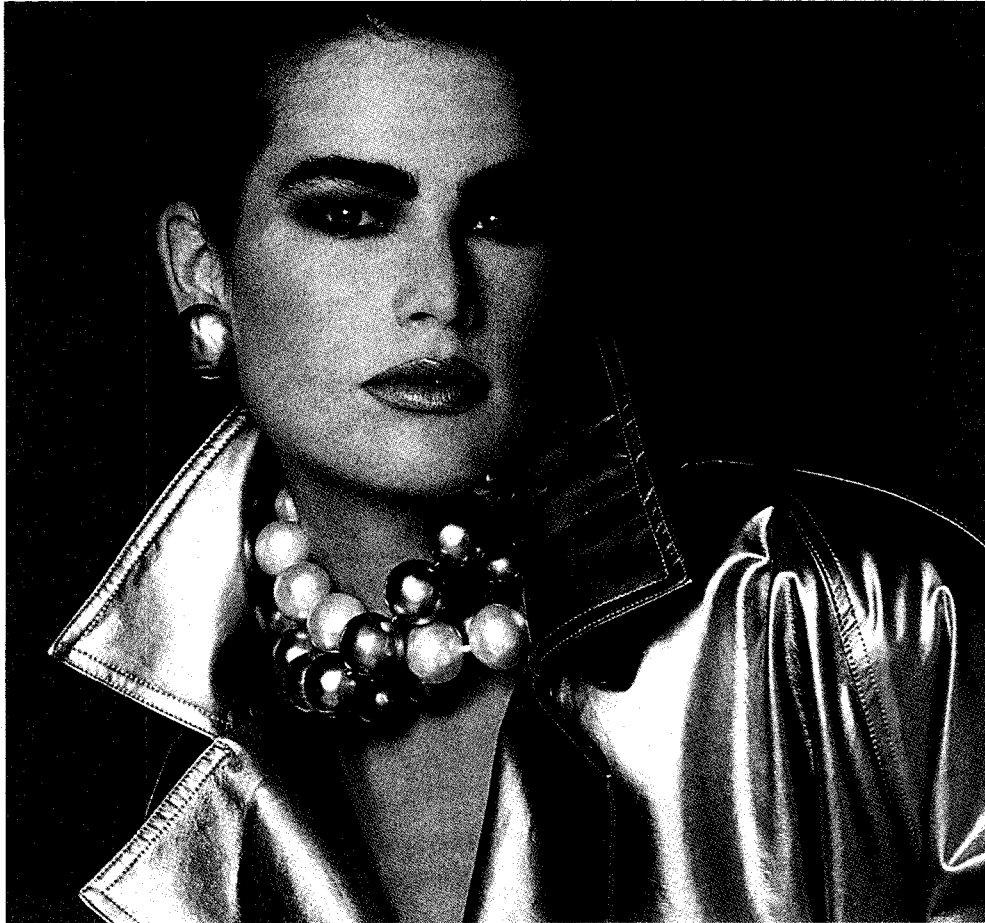
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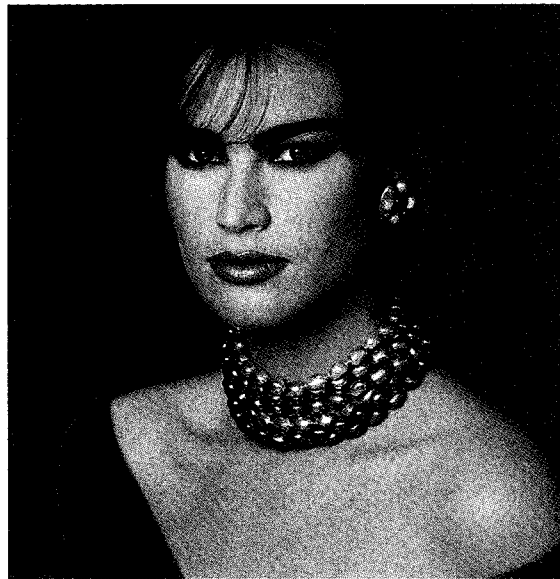
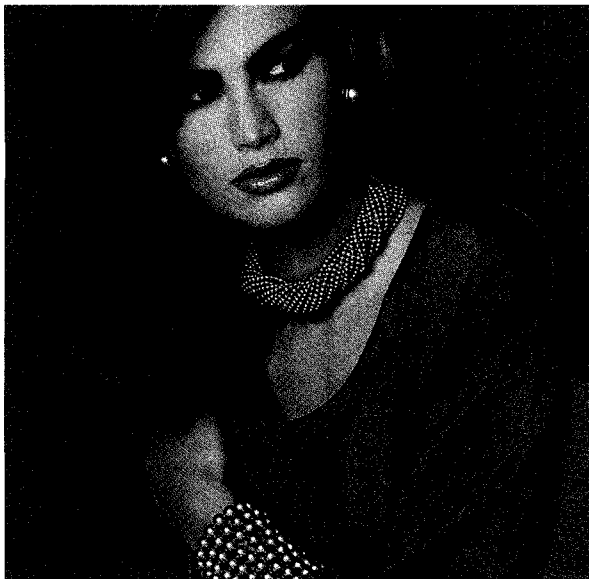
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LETTERS

Unhappy Hour

AFTER READING ABOUT AMAZON VILLAGE IN the "Summer Pleasures" issue ["On the Water," by Gael Greene, July 1-8], I tried to make dinner reservations for June 27. I was told that reservations were not accepted but that if I got there before seven, I could probably walk in; after seven, there might be a wait. I arrived at 7:45 to find a group of 50 to 60 people waiting outside, and three doormen spent the next 45 minutes picking only attractive women out of the crowd for entry. I do not think *New York* should be promoting businesses with discriminatory door policies. Amazon Village has a state liquor license, which stipulates that it must be open to the public on a fair and equal basis. A number of people were supposed to meet me at Amazon Village, and five were visiting the city for the first time. We ended up having to change our plans for dinner at great inconvenience. Gael Greene should visit these places as an ordinary customer. The world is a different place when you have press credentials and a photographer in tow.

Tim Irish
Manhattan

Gael Greene replies: I visited Amazon Village in mid-June, anonymously and with friends (the photographer was assigned to shoot the spot two weeks later). There was no crowd at the door. I despise clubs that discriminate at the door and report those that do when I see it. If I had seen a dozen great-looking young women let in before me, I'd have been furious and would never have returned. Shimon Bokovza, co-owner of the Amazon, insists that the only discrimination at the door is by age—you must be over 21 from 9 P.M. on—and dress (men wearing tank tops, cut-offs, or bicycle shorts will not be admitted). Bokovza also says, "Rowdy, drunk, and intimidating types are not admitted." During happy hour, the house is often filled to capacity by 6:15, mostly with male Wall Street traders. Women begin arriving at six, often in large groups, and the doormen let them in as others exit "to balance the crowd." In response to Tim Irish's complaint, Bokovza says he will make special accommodations for dinner guests to enter promptly.

For God's Sake

WE LOVED THE PICTURE YOU RAN OF OUR minaret, and we are pleased that we had

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the opportunity to add this unusual architectural statement to our city ["The Road to Mecca," by James Traub, June 24]. However, if, as James Traub says in his article, "a mosque without a minaret is not a mosque," it only follows that a minaret without a design credit is an orphan. While there are no plans for us to specialize in minarets, we wanted to make it clear that Swanke Hayden Connell Architects designed the minaret at Manhattan's Islamic Cultural Center.

Richard S. Hayden
Managing principal
Swanke Hayden Connell Architects
Manhattan

I WONDER WHY CHRISTIANS ARE ALLOWED to ring church bells summoning the faithful to worship, but the city's Muslims aren't permitted to sound a call to prayer audible beyond the mosque walls. In fairness, all church bells should be silenced as well.

M. I. Harvey
Manhattan

Sex Education

THANK YOU FOR YOUR SENSITIVE AND straightforward discussion of genital herpes ["Health: Herpes Update," by Louise Tutelian, June 3]. Education is our best weapon against a sexually transmitted disease as pervasive—and yet preventable—as herpes. The Herpes Resource Center operates the National Herpes Hotline, reachable at (919) 361-8488, weekdays from 9 A.M. to 7 P.M., Eastern time. In addition to managing the nearly 100 local support groups mentioned in your article, the center provides confidential information, pamphlets, and a list of local support groups to anyone who writes or calls.

Peggy Clarke
Executive director
American Social Health Association
Research Triangle Park, N.C.

IN DEFLATING HERPES HYSTERIA, LOUISE TUTELIAN says that "herpes can't kill you." An exception is any newborn infant who catches herpes from the mother during delivery. About half of all babies infected at birth soon die or are left with mental retardation, cerebral palsy, blindness, and other impairments.

Richard Leavitt
Director of science information
March of Dimes Birth Defects Foundation
White Plains, N.Y.

Ewe Shouldn't Have

I WAS HORRIFIED TO READ "SHEEP THRILLS" in the June 17 "Sales & Bargains" column [by Leonore Fleischer]. I couldn't stop

thinking about these poor little lambs, which I'm sure are not overjoyed to be at the Barrettstown "Joy" Farm. "Sheep Thrills" paints a glamorous picture of these lambs' being stuffed with special food and slaughtered at six months, then goes on to describe the "meal-size" portions for sale. The item was in very poor taste. Is this your version of *The Silence of the Lambs*?

Hillary Taylor
Manhattan

Missed Rheingold

IN BERNICE KANNER'S PIECE "ORDINARY People" ["On Madison Avenue," June 3], she claims that it was the Japanese who originated dry beer. My agency research indicates that dry beer was a concept ahead of its time by that late, great New York institution Liebmans Breweries, Inc., whose inspired fifties jingle was "My beer is Rheingold, the dry beer." When it comes to co-opting American brands, the Japanese are doing very well on their own. There's no need for *New York Magazine* to give away what's left of the store.

Eric Shuster
President
Eric Shuster Company
Narberth, Penn.

Gray Area

IN "THE ULTIMATE INSIDER'S GUIDE TO Sales and Bargains" issue, Stephen J. Dubner discusses how to find computer bargains ["Home Tech," May 6]. Your readers should know that when they buy personal computers, they should take a few things into consideration other than cost. IBM grants a limited warranty for PS/1 products when they are purchased for personal use (not for resale) from IBM or an IBM-authorized dealer. During the warranty period, IBM engineering changes will be installed on a product purchased from IBM or IBM-authorized remarketers with no charge to the customer for one year. IBM products that are not sold by IBM-authorized dealers have no warranty, and there is no tracking system to contact customers if there are engineering changes that affect the product. For our products, IBM-authorized dealers are certified by IBM to provide support before and after the purchase. The "gray market" sales referred to in Dubner's article are not in the consumer's best interest.

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INTELLIGENCER

BY JEANNETTE WALLS

DAVE'S RED FLAG...BUFFING TITANIA...WILLIE SKEWERED...CZAR-CROSSED


A MIDSUMMER NIGHT'S DREAM

GRAND PRIX UNDER SMOKE SCREEN

The Grand Prix auto race is considering a move to New York, but the Dinkins administration isn't ready to wave the starting flag.

The sponsors of the race plan to move it from New Jersey's Meadowlands after this year and have been looking at the World Trade Center area, but sources say they're getting resistance from Consumer Affairs Commissioner Mark Green's office. "The event is a really big deal among car-rac-

ing fans and could bring in \$56-million worth of badly needed tourism dollars," says one source. "But it's billed as the Marlboro Grand Prix because the cigarette company sponsors it. Green is very concerned because he's so opposed to running smoking ads in public places."

"There are some enormously complex issues that we're studying," says one source. "Such as cutting off traffic in parts of lower Manhattan for two weekend days. But we think we can solve them—including the issue of sponsorship."

PAPP'S NAKED 'DREAM' TO PLAY PARK

Joe Papp's upcoming production of *A Midsummer Night's Dream*, which came under criticism when it was revealed that the play would be performed in Portuguese, is destined to cause more controversy: Some of the actors will appear nude.

Many of the female characters are topless, the men sometimes wear costumes that are little more than G-strings, and, in one scene, Titania wears nothing at all. It would mark the first time in the 30-year history of Central Park's Delacorte Theater that Shakespeare was presented in the buff. The play, performed by the Brazilian theater company Teatro do Ornitórrinco, has its world premiere on July 30.

"The director conceived it with the idea that most people here do not understand Portuguese," says New York Shakespeare Festival spokesman Richard Kornberg. "With that in mind he has made the production shorter and highlighted the visual qualities. Even though the language might be a problem, nudity is international."

ASSOCIATE EDITOR: DEGEN PENER



CHRISTOPHER MASON

THE KENNEDY 'TORPEDO LIBIDO'

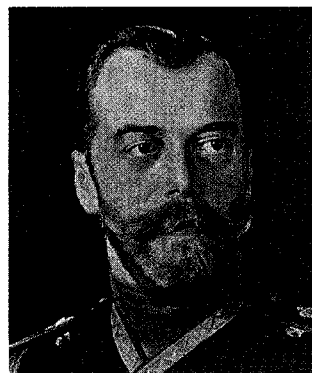
Society crooner Christopher Mason gave a concert in Washington the other night—but one member of the audience wasn't applauding.

Mason, whose songs lampoon the rich and powerful, was playing at the cabaret in the Omni Shoreham Hotel last month. Among the selections was "The Kennedy Torpedo Libido," which makes light of the alleged-rape scandal in Palm Beach. The lyrics include such lines as "Now who's to blame? And who's at fault?/ What is fun? And what's assault?/ It's Kennedy style! It's flattery!/ So don't go calling it battery!"

"After the show, someone came up and introduced William Kennedy Smith," says a somewhat chastened Mason. "He'd been there for the entire song. It was really terrible. Needless to say, he was a little abrupt with me."

JACKIE O SNARES BOOK NAILING LENIN

Jacqueline Onassis is the latest beneficiary of *glasnost*. The Doubleday editor has acquired the rights to *The Life and Death of Nicholas II*, by Edvard Radzinsky, the noted



CZAR NICHOLAS II

Soviet playwright and historian.

The book on the last czar will, according to a Doubleday spokeswoman, reveal long-suppressed information, including documents indicating that the order to kill the czar and his family in 1918 came directly from Lenin. It will also contain entries from Nicholas II's private diaries, she says, and "five previously unpublished firsthand accounts by participants in the execution of the royal family." The book will be published in 1992 in the U.S., as well as the Soviet Union, Great Britain, Germany, Italy, and France.

WINTER OLYMPICS OFF THE TRACKS

The organizers of the Winter Olympics may have to set some records of their own to get back on track. The competition will be held in Albertville, France, and their Olympic Organizing Committee is months behind schedule in putting together some events, according to sources. Says one insider, "There've been lots of delays, too much planning, and not enough *doing*."

"There have been some problems with some of the venues," says Rick Gentile,

PIER PRESSURE...INVITING ADOLF...GETTING PERSONAL...PARIS RIGHTS

vice-president for Olympic programming at CBS Sports, which is broadcasting the Games next year. "[The Olympic Committee] is behind on the bobsled course and the ski-jumping [ramp]. They're supposed to test the events in advance, and that's usually done the winter before, but they'll do it in August."

Gentile says fake snow made of granulated porcelain will be used during the trial runs, and he maintains that CBS "is well ahead of schedule for our purposes. . . . It's our first Olympics, and we didn't want to take any chances."

RAZING A ROMANTIC RELIC

New York City is close to losing an important relic of its once-busy ports. Demolition began recently on the historic Cunard-line buildings at Pier 54, near 12th Street, and some community groups are contending that the state Department of Transportation ignored a plan to use the site.

"We got a letter from the [state] saying that since no restoration proposal had come forward, they would go ahead," says a Community Board 2 spokeswoman. "Later, a real proposal did come in, which we faxed them. It didn't do any good." The neoclassical structures, built in 1907 but

unused for shipping for years, berthed such storied ocean liners as the *Lusitania*.

The wrecking crew stopped work after a day, citing an asbestos problem. "It could still be saved, but they did enough to get it in such bad-looking shape that no one would want to," says Bill Hine of the Committee to Save the Cunard Piers. "We are still committed to saving the building."

"The building has very serious levels of deterioration, and in the interest of public safety we have to take it down," says a DOT spokeswoman, who characterizes the restoration proposal as "a couple of letters of possible ideas."

LIZ'S LUNCHTIME FOR HITLER

It would be tough indeed for a hostess to organize what Liz Smith, the New York *Newsday* gossip columnist, considers the ideal dinner or luncheon party. *Hamptons* magazine recently asked Smith and several other well-known New Yorkers to put together a list "of anyone in the world they would like to dine with, not limiting them to people among us." Smith raised some readers' hackles by including Adolf Hitler among her dream-dinner guests.

"She had him between Christ and Winston Churchill," says writer Scott Currie. "But I

CAN ANNETTE TAKE THE MEDIA HEAT?

Some people who've dealt with Annette Bening are wondering if the future mother of Warren Beatty's child is too thin-skinned for the onslaught of publicity that began with the announcement of her pregnancy. The *Grippers* star was recently interviewed for the August issue of *Glamour* and told the reporter that she didn't want it to be a piece about her personal life; she said she trusted the writer not to include private things about her.

"When our fact-checkers called, the press woman refused to confirm the make of her car because Bening thought that was too personal," says entertainment editor Charla Krupp. "I had included the fact that she drives a Rambler because it made her seem like a down-to-earth person, instead of some Hollywood type who drives around in a white Mercedes. Her spokeswoman said Annette wanted it out, and I said, 'No way. Look, if she's going to do an interview, she has to reveal something about herself.' She and Warren seem perfectly matched on that front. They're both control freaks about publicity."

moved Tallulah Bankhead to Churchill's seat to make the dinner a little less tense. Some people were pretty shocked about her choice."

Smith was on vacation, and her associate, St. Clair Pugh, said she couldn't be reached for comment: "I wouldn't want to put words in her mouth . . . but you should lighten up."

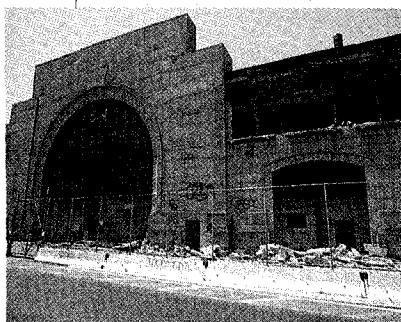
BURNING FINALLY GOES NATIONAL

The voguing documentary *Paris Is Burning*, which has had trouble finding a distributor, is finally going to be released nationwide. Despite the movie's record run at New York's Film Forum, many companies

were wary of taking it on because the producers had never obtained rights for the music used in the film.

At least fifteen distributors initially expressed interest but then backed off. "The music rights were the main problem. It was a concern for everybody," says Mark Lipsky, the head of Miramax Films' Prestige division, which will open *Paris Is Burning* in more than 40 cities next month.

Clearing the rights ate up almost 25 percent of the movie's budget. "The copyright law doesn't protect people who make documentaries," says director Jennie Livingston. "It's not your intention to exploit some hapless songwriter, but the song is there. You can't take it out of reality."



PIER 54



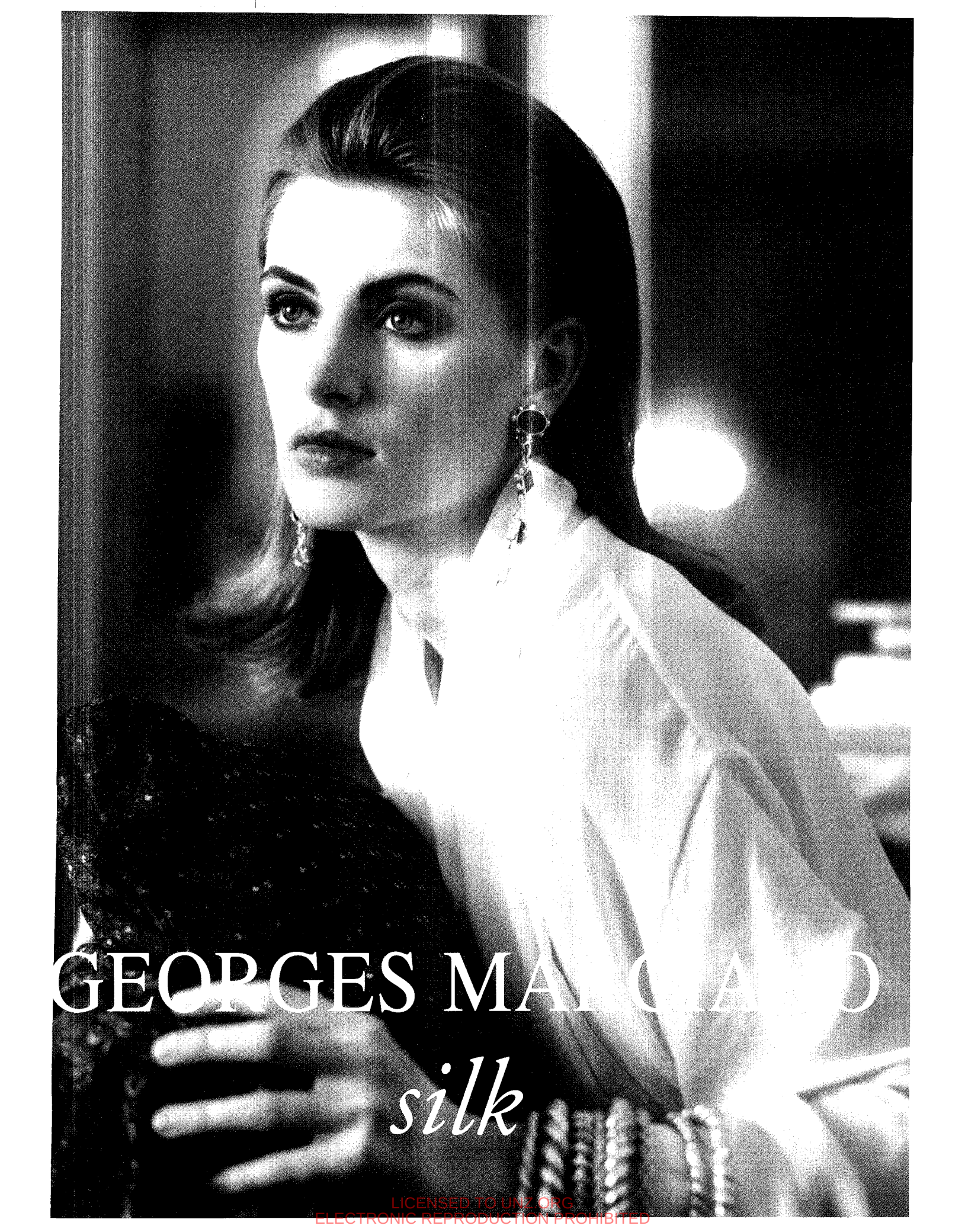
ADOLF HITLER



PARIS IS BURNING



ANNETTE BENING

A black and white photograph of a woman with dark hair pulled back, looking off to the side. She is wearing a white silk blouse with a high collar and a dark, possibly sequined, jacket. Her hands are visible, resting on a surface, and she is wearing a bracelet on her left wrist. The background is dark with some light sources creating a bokeh effect.

GEORGES MARCIANO

silk

VISIBLE MAN

JUDGING JUDGE THOMAS

IT IS A MEASURE OF THE NATION'S ENDURING racial torment that the New York *Times* felt the need to consult the well-known black psychiatrist Dr. Alvin F. Poussaint to find out just how an educated black man—Judge Clarence Thomas—might fold, bend, and mutilate himself into a conservative. Dr. Poussaint ventured that black conservatives were debilitated by a “high level” of anger, which “gets displaced on other blacks who criticize them for their conservative views. . . . It's not a unique pattern.”

By contrast, the *Times* felt no need to consult a psychiatrist when it profiled Representative Ted Weiss a few days later, even though the congressman's extreme liberal views are much farther removed from the American mainstream than those of Judge Thomas. Of course, Weiss's views are to be expected from a politician representing Manhattan's Upper Left Side—and Thomas's are not so easily packaged. It seems that while servility may no longer be required of blacks in America, predictability still is.

Indeed, one of the most satisfying aspects of the nomination of Clarence Thomas to the Supreme Court is the immense discomfort it has caused almost everyone—including the nominee himself. Judge Thomas will always have to wonder if he might eventually have had the stuff to make it to the highest court had he been judged solely on the content of his character and not the color of his skin.

But the discomfort of conservatives, faced with the seductive pleasures that affirmative action sometimes offers, is nothing compared with the agony visited upon the liberal civil-rights Establishment. Their response has been so intemperate as to call into question just what the term “liberal” means anymore—clearly, it has little to do with tolerance or civility.

Eleanor Holmes Norton, the D.C. shadow congresswoman, started the mud flying on *MacNeil/Lehrer* the very evening Thomas was appointed, claiming that the judge, who was born in a shack and raised during American apartheid's foulest flush, existed outside the “black experience in America.” Derrick Bell of Harvard Law compared Thomas to the bootlicking

slaves who were made overseers by their white masters. Howard University professor Ronald Walters said Thomas was “estranged” from his “blackness.” Professor Haywood Burns of CUNY Law, whose salary is paid by all New Yorkers, compared Thomas to a snake. Congressman Charles Rangel said he didn't know one person “of color” who supported Thomas. Dinesh D'Souza, who is of Asian descent and a Thomas supporter, was called a “Gunga Din” in *The Village Voice*. And Spike Lee—whose recent pronouncements on the need for blacks to become entrepre-

those who think all people “should raise themselves by their bootstraps.”

There is at least one other, more responsible—and, I think, traditionally liberal—position that exists, but it is rarely acknowledged in this debate: that remedies should be based on *need* rather than pigment. And there's some evidence that this is where Clarence Thomas stands. “[He] has always supported . . . giving preferential treatment to the truly disadvantaged, especially minorities,” wrote Allen Moore, a close friend and former colleague, in the *Washington Post*, “rather

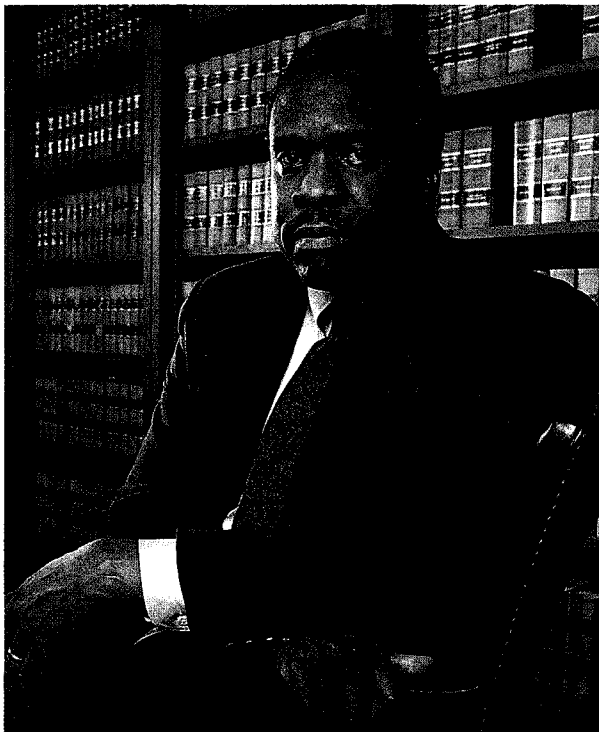
than to those from middle- or upper-middle-class backgrounds who happen to be members of a targeted minority group.”

Or, as the judge himself said in Juan Williams's insightful profile in *The Atlantic Monthly*, “Man, quotas are for the black middle class. But look at what's happening to the masses. Those are my people. They are just where they were before any of these [race-based] policies.” Thomas's candor is often awkward. “He isn't a polished political type who looks left and right and wonders, ‘How will this sound?’ before he says something,” says political scientist Abigail Thernstrom, who has spent some time with the nominee. “He is not yet fully formed. He is still exploring ideas in an intellectually adventurous way—but there is a real sense of solidarity to him. He is not a kook. I found him very articulate, tremendously impressive.”

But the intellectual exploration Thernstrom finds so winning can seem callow, and perhaps danger-

ously cavalier, when viewed by a less sympathetic observer. Thomas wobbles all over the place in his speeches and interviews; he'll acknowledge the impact of affirmative action on his own life—and then condemn it. Beneath it all, though, he starts from what seems an unimpeachable fundament: that in America, the rights of the individual are sacrosanct and the Constitution isn't an “instrument that parcels out goods to different competing interest groups.”

Thus, his eloquent argument in the *Howard Law Journal* that *Brown v. Board of Education* was wrongly decided. Thomas asserts the natural law expressed in the Declaration of Independence (that “all men are created equal”) was a more



COURTROOM DRAMA: Thomas's views are tough to call.

neers sound quite Thomaslike—said Malcolm X would call the judge “a handkerchief head, a chicken-and-biscuit-eating Uncle Tom.”

The need for such extreme epithets betrays the intellectual flaccidity of the civil-rights Establishment. There are arguments to be made for affirmative action—and the career of Clarence Thomas is certainly one—but even such reasonable sorts as Eleanor Holmes Norton have become so immersed in their own self-righteous indignation that they've lost the ability to argue coherently. Thus, one of the most vexing and complicated issues in American life is reduced to bumper stickers: There are only two kinds of blacks—those who favor race-based remedies and

compelling reason to throw out segregated schools than the "social science" cited by Earl Warren in his court's unanimous decision (based on Kenneth Clark's famous "doll" experiments, which "proved" that children in all-black schools "feel" inferior).

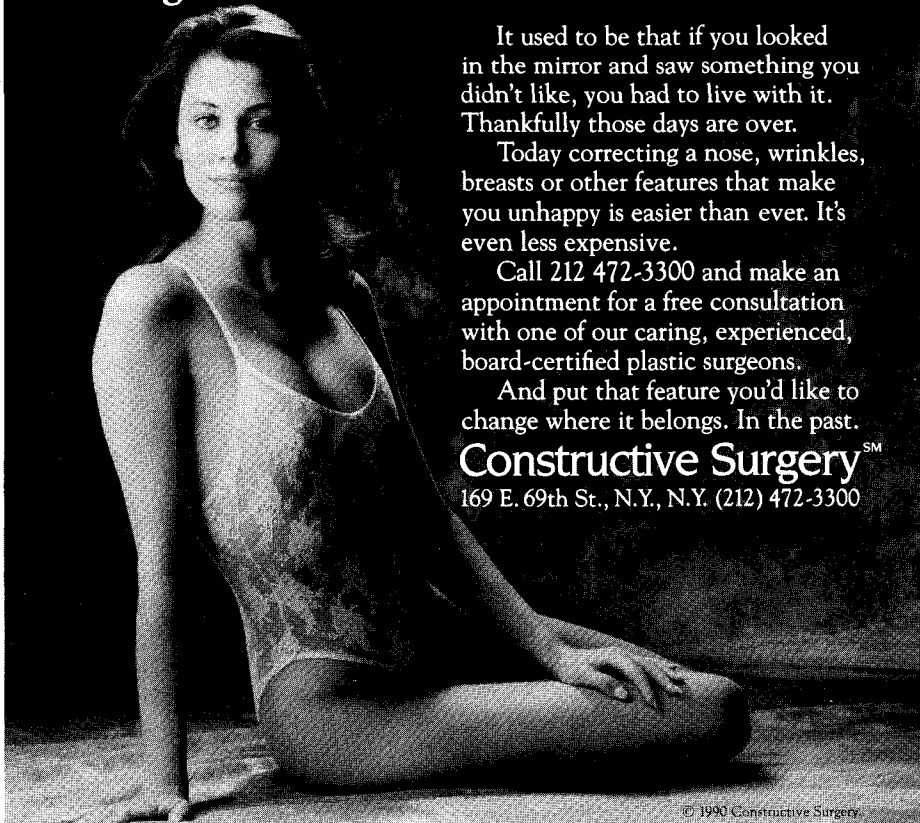
But Thomas goes off the deep end when he tries to apply "natural law" to other issues, like abortion—and seems to find the fetus's right to life more compelling than the mother's right to privacy (though he's never quite *said* that; he has, however, praised an article by Lewis Lehrman supporting that conclusion). At the same time, Thomas often cites Lincoln's notion that the Founding Fathers' "promise" of "equality" is expansive, "constantly spreading and deepening." Surely, this is a powerful argument for flexibility, and for the potential embrace of an unstated, but assumed, Constitutional right to privacy as part of the natural law Thomas seems to cherish.

But who knows? It's impossible to predict where Clarence Thomas's intellectual journey will lead. Indeed, there seems only one constant in all of Thomas's speeches and writings—his defiant anger at those who would stereotype him, one way or another, because of his race. The anger is directed equally—sorry, Dr. Poussaint—at the intolerant civil-rights leaders and the Reagan-administration dumbos who were nominally his bosses. Much of Thomas's oft-mentioned 1987 Heritage Foundation speech is devoted to the sins of the conservatives. There's also a telling moment in Juan Williams's piece: When William Bradford Reynolds, an arch-dumbo, comes to swear in Thomas for a second term as chairman of the Equal Employment Opportunity Commission, he says, "Clarence Thomas is the epitome of the right kind of affirmative action working the right way." (Thomas "flinched," Williams reports.)

Thomas's fury—and frustration—is quite comprehensible. The question is, Can he see past his own anger and dispense a justice that is leavened with mercy? Certainly, his 1985 commencement address at Savannah State College—reprinted in the *Times* last week—reveals a deftness and humanity worthy of the high court. Instead of telling the graduates how hard *he* had it, how lucky they are, he says, "You all have a much tougher road to travel. Not only do you have to contend with the ever-present bigotry, you must do so with a recent tradition that almost requires you to wallow in excuses."

If the man who gave that speech shows up at this fall's confirmation hearings, Clarence Thomas will not only win his seat on the court, he'll also enable blacks to take the next great step on the road to equality: past stereotypes and into the freedom of intellectual diversity that is the natural right of all Americans.

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LIQUID ASSETS



FACES IN THE CROWD: Just a few of the many brands on the market.

SPORTS DRINKS HEAT UP

CONSUMERS MAY NOT KNOW JUST WHAT they are, but high-energy "sports" drinks are to summer 1991 what plastics were to 1967.

Right now, Gatorade and its clones are still the drinks of jocks. "But with the big boys looking at this category, it won't be long before everybody knows what they're all about," says Hellen Berry, vice-president of market research at Beverage Marketing Corporation. "Once Coke, Pepsi, and the other giants romance the sports-drink market as they do the soft-drink," Berry adds, "they may make energy drinks a unisex and national phenomenon, like Perrier did with bottled water."

Pepsi has already started wooing. This month, it introduced slightly carbonated All Sport with hip, fast-paced ads featuring tennis ace Michael Chang. The spots position Gatorade, with approximately 90 percent of the sports-drink market, as archaic; they tweak Gatorade as Pepsi does Coke in its cola commercials. "The year the first sports drink came out," says the voice-over, "linemen moved a little... slower. Runners were lonelier, and the only people who worked out were on TV. [The camera cuts to exercise guru Jack LaLanne.] Sports have changed. So change your sports drink to All Sport. It's got a specially advanced formula. It's got the optimum balance of carbohydrates and

fluids. And it's got a taste that makes Gatorade a thing of the past..."

So far, exercise nuts are the mainstay of the \$800-million market. They know that while sweating helps regulate the body temperature, it also means the loss of vital body fluids that, if not replaced, can cause dehydration, cramps, heat exhaustion, and heat stroke. Water usually provides rapid rehydration, but during intense exercise it's not enough. Gatorade and many of its rivals claim that their carbohydrate blends help maintain blood-sugar levels, assuring that the muscles receive a steady supply of fuel; they also say that, aided by electrolytes sodium and potassium, the drinks help speed fluids through the body so that they're absorbed faster.

Coca-Cola introduced PowerAde in fountains and convenience stores last April "because stores asked us to do it," says Coke spokesman Bob Bertini. Early ads advised, "When you're sweating bullets, reach for PowerAde." PowerAde is selling well, and so is Coke's Aquarius, which has been available in Japan since 1983. But while Coke "is always evaluating, there are no immediate plans to move into grocery aisles," says Bertini.

Dozens of other manufacturers have also joined the competition. In 1989, nineteen new sports beverages were introduced. Last year, there were 27 new products, and during the first 23 weeks of 1991, 26 entered the fray, says Richard Lawrence, president of Marketing Intelli-

gence Service, which charts new products worldwide.

"Gatorade's success has spawned a lot of imitators," says Lawrence. "Now this is more a niche market than a mass one, but that may change as companies expand the category to thirst quenchers without serious scientific formulations." Marketing gimmicks, fears Lawrence, could draw the ire of the new, sterner Food and Drug Administration. "Gatorade proved it has staying power, but so far we've yet to see a successful challenger."

And there have been challengers. Two years ago, PowerBurst Corporation in Fresno, California, came out with PowerBurst Advanced Performance Beverage, using professional-football celebrities like Joe Montana to boast about the seven ways PowerBurst beats Gatorade. (Supposedly, it tastes better and is easier to drink because it's less salty.) Created specifically for the San Francisco 49ers, PowerBurst is now available in 27 states; by next year, it should be available all over the country.

California-based Body Maintenance touts its new Body Cooler Fluid Replacement & Energy Drink Mix as "the body refresher... the drink mix for leisure, sport, and recreation"; ads for Twinlab suggest that you "replace your fluid replacement drink" with its new Hydra Fuel. From Combat Cooler Corporation come carbonated electrolyte replacers, Combat Cooler Orange and Lemon-Lime Thirst Quenchers in "camouflage" cans; Royal Crown Cola has launched a salt-free energy drink called Lift in lemonade, orange, grape, and red-raspberry flavors; and Snapple has introduced Snap-Up. Eighteen months ago, Heinz introduced Fitgar, a canned energy drink, in Italy. (Though it's doing well, there are no plans to make it available here, says spokeswoman Debbie Foster.)

Last October, Dr Pepper/Seven-Up began testing Dr Pepper low-calorie Nautilus sports drink with, according to its ads, twice the minerals of Gatorade, more vitamin C, a better taste, and only two calories per serving. "Our bottlers were growing malcontent with the less than 3 percent annual growth of soft drinks and eager to get into 15 percent growth categories," says David Clapp, vice-president of new-product development. So far, research has persuaded the company to "stay flat" (non-carbonated sports drinks sell five times as fast as carbonated) and to distinguish energy drinks from the company's main line of sodas. "As a re-

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sult, we moved from smaller-mouth bottles to wide-mouth and followed Gatorade to the juice aisles," says Clapp. "Gatorade has never played defense and therefore is vulnerable," adds Clapp. "Coca-Cola's fleet is second only to the U.S. Post Office's; that kind of distribution power should be enough to make them nervous."

Gatorade and its parent, the Quaker Oats Company, aren't trembling, but they are fortifying themselves. "Our rivals are garnering more publicity than sales," says

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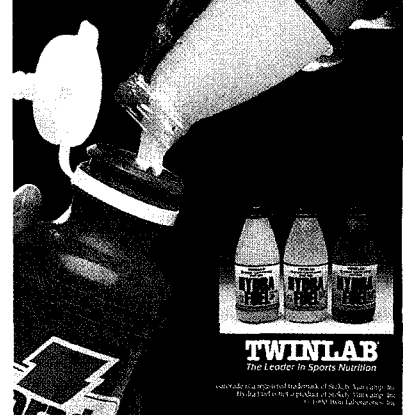
Studies indicate that Hydra Fuel's 7% carbohydrate content (primarily glucose polymers and glucose with small amounts of fructose) is optimum for fluid replacement and energy during prolonged physical activity. While its combination of glucose and sodium has proven most effective for promoting rapid fluid absorption and preventing dehydration.

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ENERGIZE: An ad for Hydra Fuel.

Peter Vitulli, president of the grocery-specialties division at Quaker. "In the last eight years, since Quaker bought Gatorade, we've seen 80 competitors make a run at Gatorade and disappear. With more than 90 percent of category sales and annual growth of 20 percent, we are the category and therefore expect to be the target."

Gatorade was concocted in 1965 by University of Florida researchers and tested on ten members of the Gators football team. The Gators had a great season and became known for outplaying rivals during the final half. After their 1967 Orange Bowl victory over Georgia Tech (27-12), Tech head coach Bobby Dodd credited Gatorade with his opponent's victory. Gatorade scored another publicity coup when the New York Giants poured it over coach Bill Parcells's head during the 1986-1987 championship season.

But now Gatorade is playing aggressive

defense: As always, the company has been doing a lot of couponing and, last year, came out with Gatorade Light to appeal to the calorie-conscious. Two years ago, it started running ads geared toward Hispanics; more recently, special promotions have been targeted toward blacks. "Our pitch is the same—for anybody doing any exercise, whether it's mowing the lawn, walking the dog, or working in factories, Gatorade is the thirst quencher—but our executions are different," says Vitulli.

This spring, Gatorade added a sixth flavor (tropical fruit) and new sizes (including a plastic gallon) and is hustling to get into more locations, including fountains, vending machines, schools, and hospitals. Its advertising budget, now around \$30-million, has surged every year and should continue to grow next year. (Action-packed ads show athletes swimming, rollerblading, and engaging in other sports; the tag line identifies Gatorade as "the thirst quencher for that deep-down body thirst." Next month, basketball great Michael Jordan, currently a spokesman for Coke, is expected to leave the soft-drink company and sign an \$18-million contract with Gatorade. This has led to speculation that the sports-drink leader is feeling the heat from competitors like Coke and Pepsi.)

"We're working hard to get good display and store support, particularly during the summer high season," adds Vitulli. Last month, a Publix store in Miami lined the aisles with 10,000 display cases of Gatorade, offered at discount prices. "They blew out of the store," Vitulli says. "So far, competition hasn't hurt us; in fact, in markets where it's intense, our volume is up. We know we may lose market share but don't expect that our volume or profits will suffer. We'll continue to grow."

In 1983, Coca-Cola Foods took a run at the sports-beverage market with a powdered energy drink called Max. By 1987, Max had run out of steam. In 1989, Pepsi-Cola Company tested Mountain Dew Sport drink. (Ads showed victorious members of a football team preparing to dump a huge barrel of Mountain Dew Sport on their coach when a voice-over stopped them: "... you won't want to spill a drop.") "We learned that athletes want a choice of flavors; Mountain Dew only came in one," says Pepsi spokesman Andrew Giangola. "We learned that few people want extra calories when they're exercising and that women were rejecting Gatorade because of its calories and taste. We learned that while the key target is young, active consumers who take sports seriously, there's a big secondary market. And, finally, we learned that the growth potential of this market is phenomenal and won't go away. And we won't go away, either."

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FAST TRACK



EDITED BY CHRIS SMITH

BRIEF LIVES

JAZZING UP LINCOLN CENTER

I THINK THAT when people look back in a hundred years, they'll think this was the time when Americans finally began to take jazz seriously," drawls Rob Gibson. As head of Lincoln Center's recently minted jazz department, the 32-year-old Georgian may have a lot to do with that.

Until February, when he was offered the Lincoln Center slot, Gibson headed the Atlanta Jazz Festival and his own nonprofit Quantum Productions, an eclectic concert outlet. He'd also been a radio host and written a book on ethnic music. But he'd never lived outside Georgia. "This is the one job that could induce me to move myself, my wife, and



Rob Gibson: Jazz messenger.

my two kids from Atlanta to New York," Gibson says with a grin. "Down there, I had a couple of acres and a 5,000-square-foot house with an \$800-a-month mortgage. Here I've got a much smaller apartment that I'm renting for three times as much.

"But," he continues, "New York is still *the* center for jazz. Even so, I'll bet if you went to the corner of 65th and Broadway and asked 100 people, only a handful would know what instrument Ellington played—and to me, he's the most important composer of the twentieth century."

Gibson's big plans for the new department culminate in its becoming what Lincoln Center calls a "constituent"—the equal of, say, the Metropolitan Opera. But he'll start realistically small. This season's quickly assembled 30-odd events include the already-established Classical Jazz concert series (August 6–11),

featuring artistic director Wynton Marsalis. September will bring a new series of concerts at Lincoln Center and around the boroughs, as well as educational children's events. Nearly all are oriented toward what Gibson, like Marsalis, calls "the tradition." "There'll be some stuff from the last 25 years," he says, "but mostly, we're going to stick to what time has proven to be worthwhile, what we know will endure."

Fund-raising is ahead of projections, so one of Gibson's main goals—to supplement, not supplant, New York's many jazz stages—seems within reach. Still, Gibson admits he's learned that anything can happen in the city. Wheeling toward his small office's expansive ninth-floor view, he shakes his head: "New York is like nuclear power—it's dirty and dangerous and a tremendously exciting challenge." GENE SANTORO

STREET FASHION

KEY ZEST

AROUND THE NECKS of downtown's fashionably aware—or merely forgetful—hangs a new accessory among the crystals, dog tags, and crosses. Ordinary house keys, worn singularly and in packs, are showing up on chains, bungee cords, and rawhide. Though the fad seems concentrated below 14th Street, "everyone wears them that way in Nebraska,"

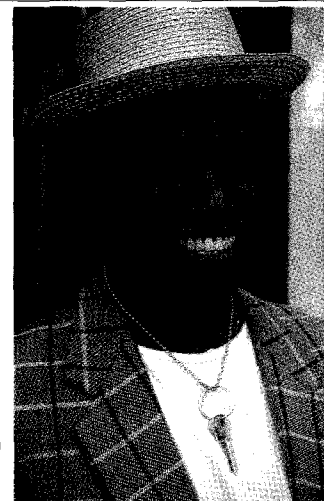
says one key carrier.

It isn't a matter of style as much as a matter of convenience, wearers insist. Effortlessly hip, a dreadlocked bike messenger wears hers on a chain so she can lean over to unlock her bike instead of fishing in pockets. An absentminded technician wears his keys around his neck by day and slings them around his inside doorknob at night. And Jill Rodger, a secretary at Unique Clothing

Warehouse with a distaste for purses, "likes to have everything attached" to her when she goes out at night.

David Allen, an artist, is more philosophical. "The keys open the door to a new millennium—whether people know it or not." Still, David has no idea what the lone, antique-looking key he wears on a leather string opens. Maybe something in Nebraska.

KATE O'HARA



Tim Fields wears the lock look.

Nightingale for the Nineties

MARGARET MCGOWAN'S day began poorly, with 7 A.M. root-canal work, and now her whole head is aching, her eyes are blurry from the medication, and she's running a fever of 102.

But McGowan works for the Visiting Nurse Service of New York, and it will take far more than a root canal to stay her from the completion of her appointed rounds. Today, she is visiting 5 of her 24 regular patients in the Edgemere and Arverne projects of Far Rockaway. "It's the end of the world," says McGowan, and it is—one of New York's most desolate and desperate areas. The temperature outside the drab, low brick buildings is only a shade less than McGowan's fever, and the shin-high grass is dead still in a heavy morning quiet. "We try to get up here before three in the afternoon," she says. "The whole element changes then. The bad guys are sleeping now."

Her escort, Robert Mitchell, an unarmed bodyguard whom one of the patients calls "Policeman," points across the way to where someone was shot and killed two months ago. "And then," he says, "they found out it was the wrong guy."

The first patient, Florence, is an old woman with emphysema who virtually lives on the couch in her dark, sweltering apartment, stacks of magazines, papers, and empty cookie tins everywhere. After she walks the ten feet to the door, Florence's breathing sounds like pennies in a coffee can. Florence's vital signs are as good as McGowan could

hope for, but she is simply not eating enough. Finally, Florence admits that her new home aide isn't so great. "I have nothin' against her," she says, jagged gaps between each word, "it's just like a child—you have to keep after them."

When the aide arrives, McGowan follows her into the kitchen and gives her a good talking-to. As McGowan

Tupperware party," she says, "I was going to hang myself."

If the rest of the Visiting Nurse Service's 1,000-strong corps are anything like McGowan, it is some kind of outfit. Founded in 1893 by an upper-middle-class nurse named Lillian Wald, the nonprofit VNS sends health-care saviors into about 12,000 homes every week, including specialists to care for the

Many of the patients live alone, and McGowan's is often the lone human voice that they will hear in a day. It's a voice that badgers or sweet-talks or threatens, whatever's necessary to ensure that they take their medicine, stick to their diets, and hang on to the will to get better.

"This is 100 percent better than a hospital," McGowan

says, having put in five years in the emergency room at Peninsula Hospital, down the street from these projects. "You have more freedom to do what you need to do; you can really help a patient. In the emergency room, you shuffle them in and you shuffle them out. You don't feel like you really did much when you go home."

The final patient is a new one on McGowan's beat, a 56-year-old man recovering from pneumonia and a stroke. Arthur is also prone to extremely high blood pressure, but today those numbers are in good shape, as are his heartbeat and pulse.

"That's just ducky," says McGowan, and pats his arm. "So the bowels are okay, the bladder—everything's working?"

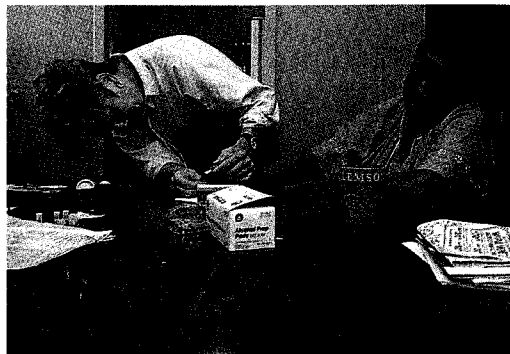
Everything's working, Arthur says, but there's a noise in his head, "just a droning that goes on and on." He's had it for five years, but doctors have told him there's nothing to be done about it. It's not that bad, he says, but still. . . .

"This noise," McGowan says, her hand still on Arthur's arm, "can you dance to it, at least?"

STEPHEN J. DUBNER



Nurse Margaret McGowan lowers blood pressure and raises hope in some of the city's toughest housing projects. One day's rounds include visits to Margaret (left), Mamie (below), and Arthur.



is leaving, she tells Florence that she'll soon be getting better meals—if not from this aide, then from the next one.

RAISED ON 213TH STREET by parents from Ireland, McGowan is the kind of nurse that Hollywood used to make movies about: humble but hardheaded, with a heart of gold and, yes, even a great pair of legs. She started nursing school some years back, at 27, when clerical and real-estate jobs and what went along with them left her wanting. "If I had to go to one more

terminally and mentally ill, for new mothers and AIDS patients. But foot soldiers like McGowan are the backbone of the program, attending mainly to the elderly, many of them shut-ins, most of them poor.

Up and down stinking elevators, through lobby doors whose glass is shattered if not gone, McGowan spends the day checking heartbeats and blood pressures ("If this is high, I'm gonna murder you," she tells one woman) and filling insulin needles for diabetics who can't see well enough to do it themselves.

SOUNDS

Dropping Some Downtown Science

IN "RADIOACTIVE," the debut single by the rap duo Downtown Science, vocalist Bosco Money chants about "a cycle moving at such a high speed/That by the time it's perceived it's already happened again."

Bosco might be talking about a nuclear reaction; then again, the way Downtown Science layers scientific metaphors with streetwise word games, he could be talking about all the copycats in the hip-hop nation.

The duo—music man Sam Sever and lyricist Bosco, both



Bosco and Sam: A new dance formula.

24—started working together in 1989 after Sam heard Bosco's homemade rap single on NYU's radio station. Sam's

experience was in mixing and producing (among other things, 3rd Bass's *The Cactus Album*); Bosco started rapping as a boy in Brooklyn. "We wanted to give the people what they want—beats they could dance to," Bosco says. "And something else."

On Downtown Science's self-titled first album (Def Jam/Columbia Records), that something else is a political consciousness

that's apparent but not overwhelming. The musical bonus is live instrumentation: A flute, various horns, and

bongos appear all over the record. "We wanted to stay off the funk-loop bandwagon," Sam says, referring to hip-hop's notorious use of prerecorded samples from other people's songs.

"Some people might think we're pretentious, coming off with this CD-101 kind of groove on some of the cuts," Bosco says, bobbing his head to the blasting track in Sam's downtown apartment. But on some level, hip-hop is all about pretentiousness, isn't it?

Bosco and Sam both nod in agreement. "We just intend to change some of the stereotypes of rap," they say as another one of their songs, "Delta Sigma," cues up. And you can be sure this smart pair learned in high-school chemistry class that *delta* means "change."

SCOTT POULSON-BRYANT

NEW YORK JOURNAL

SCREEN JAMS?

HIGH OVER TIMES SQUARE, Gloria Estefan wriggles. A mandrill mugs. Then Jonas Salk silently announces he'll take his own vaccine for AIDS. Below, at a red light, a cabbie watches the screen. How often does he watch? "All the time. You have to." The light turns green. "I gotta go," he spurts, and screeches downtown with an alertness that might comfort the Automobile Club of New York—because Jumbotron, the 752-square-foot Sony television, has the auto club worried.

Others might fret over Jumbotron's *Blade Runner* scale, its vast images turning Times Square into the Crossroads of the Brave New World. But the auto club, local affiliate of the AAA, has more mundane concerns. "There's a natural tendency to try to see the whole story," says Mark Kulewicz, the club's traffic engineer. "If you get locked into watching it at a red light, at the green light, you may continue to watch

it." Congestion could follow. Distraction. Accidents. Enter AAA. "We didn't want to just let it sit," Kulewicz says. "We don't want to see large televisions going up in a variety of places indiscriminately without any thought as to what it might be doing to traffic." The club asked New York City's Department of Transportation to study Jumbotron and the accident rate in Times Square. It expects to hear back in August.

Sony is taking the AAA's worries in stride. "That's why they're there," says Rich Adamonis, Jumbotron's executive producer, "to address these issues and to study them." Jumbotron spots are short, he stresses, rarely more than a minute, except for 90-second news briefs and the odd special—like a four-minute show for Frank Sinatra's birthday. Even during the Gulf War, he says, "CNN was showing everything from Scud attacks

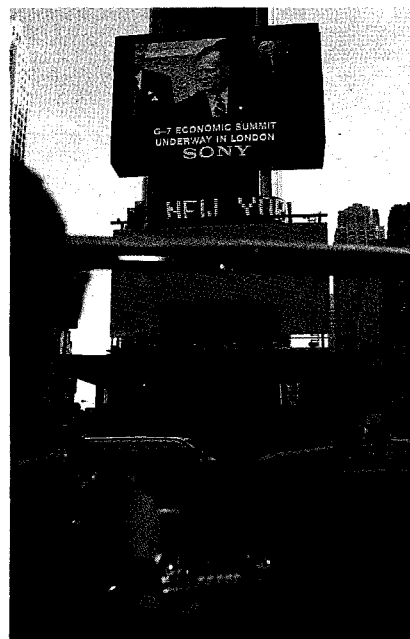
to troop movement. People were captivated by it, but there were, as far as we could see, no traffic incidents." As for the Jumbotrons' proliferating like pigeon nests, he says, "We're content

with our presence in Times Square."

The DOT says 40,000 vehicles rumble through Times Square every day, with only 64 accidents in all of last year. Preliminary surveys

suggest that Jumbotron hasn't changed the accident rate. The AAA isn't dissuaded. "If they look at the statistics and they say that there's not a problem," admits Kulewicz, "we're not really in a great position to go out and dispute that"—but he wants Jumbotron down. "It's hard to be preemptive," he says. "Unfortunately, you have to go back later and say, 'See? More accidents.'" Let Gloria Estefan dance for now, 23 feet tall. The New York auto club, at least, has gone on record, too.

RUSSELL MILLER

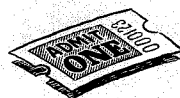


Videolock: The Sony board.

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THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



ART

"A Journey of Remembrance": Harry Lieberman's paintings from 1930 to 1953, based on Jewish life and lore, are done in a folk style and painted in bright primary colors. They're in the Eva and Morris Feld Gallery at the Museum of American Folk Art through September 22.

DANCE

The Henry Yu Dance Company, from Taiwan, makes its U.S. debut with two free performances—July 27 at Pace Downtown Theater and August 4 at Lincoln Center. *Inner Life* is the choreographer's response to war, and *Once Upon a Time* is Yu's light, funny look at the meaning of life.

VIDEOS

Hamlet (\$89.99): This adaptation by Zeffirelli isn't nearly as overblown as one might expect. Mel Gibson's fine, and, as Gertrude, Glenn Close is sensational.



Alice (\$89.99): The critics growled and snapped at this harmless

piece of fluff, but if you don't expect Major Drama, Woody Allen's *Alice* is very entertaining. Mia Farrow is dazzling, especially in her lovely post-aprodisiac flirtation with Joe Mantegna.

The Russia House (\$89.99): Sean Connery and Michelle

Pfeiffer are more than adequate—they're really quite good. The movie's another matter, though. It's meticulously ("numbingly" would be more like it) plotted, but by the end, you're left asking yourself, "Is that all there is?"

MOVIES

Boyz n the Hood: Unfortunately, the violence surrounding the showings of John Singleton's unblinking



D. Stevens

look at East L.A. is getting in the way of the movie's considerable artistic worth. This first-time director has made a film that's both honest and fierce, tragic and yet somehow optimistic.

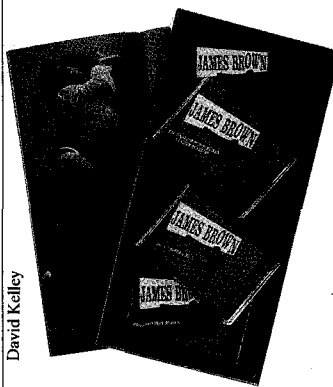
TASTINGS

BY ALEXIS BESPALOFF

While most California wineries are releasing their young, tannic 1987 and 1988 Cabernets, Hacienda still offers its 1985 from Sonoma County—rich, elegant, nicely evolved, and a bargain at \$13.

MUSIC

At Mostly Mozart: On July 27 and 28, Roger Norrington puts on one of his Mozart symposiums, complete with lectures, concerts, and demonstrations. The weekend's theme is geared around the last year of the composer's life. Norrington tries to figure out exactly why W.A.M. composed what he did



David Kelley

in 1791. At Avery Fisher Hall and Alice Tully Hall.

Star Time, James Brown (Polydor/PLG). When the Godfather of Soul screams, "This is a hit!" before "Papa's Got a Brand New Bag," it's as if a bolt of lightning had been captured in stereo. This exceptional four-CD set includes all the famous tunes—"I Got You (I Feel Good)," "Cold Sweat," "It's a Man's World"—but it's much more than a greatest-hits collection, with Brown crooning rhythm-and-blues obscurities and Maceo Parker's saxophone wailing through a lot of extended, previously unreleased takes. *Unnnh!*



Michael Le Poer Trench

THEATER

You must remember him: Hinton Battle, who's been swell in a lot of musicals (he was particularly good in *The Tap Dance Kid*), is one of Broadway's real pros. The big names are Jonathan Pryce and Lea Salonga, but Battle does just fine, thank you, in *Miss Saigon*—despite being stuck with the most sentimental song in the show.

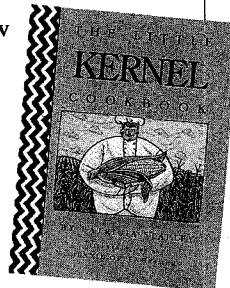
ASK GAE

At the World Financial Center: Chef Waldy Malouf will be serving beet risotto with chanterelles and zucchini blossoms plump with garlicky fava-bean purée at the Hudson River Club's special "Peak of the Harvest" dinner on August 12. (Make reservations now.) It's in the wine room overlooking the Statue of Liberty and the harbor. Tickets are \$85. For reservations, call 786-1500.

BOOKS

The Little Kernel Cookbook, Patricia

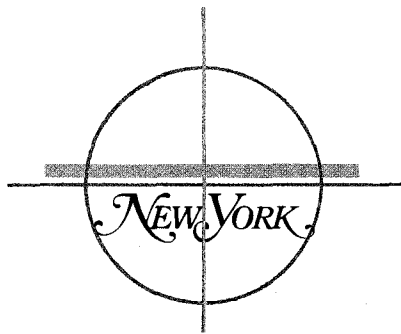
Stapley: Now that corn is coming into the markets, the time is right to pick up a copy of this clever, handsomely designed, amazing-looking cookbook. It's small—only sixteen recipes—but there's plenty to recommend: Aztec onion-and-lime soup with blue-corn dumplings; madras corn fritters with chilled cucumber yogurt. (Crown; \$13.)



SCENES

"Who's on First?": Lieberman & Saul Gallery plays ball this summer with a group show devoted to works by more than 30 contemporary painters and photographers, including Annie Leibovitz, Eve Sonneman, and Howardena Pindell, whose video drawings look almost like TV's play-by-play. At 155 Spring Street.





KILLER WOMEN

HERE COME THE HARDBODIES

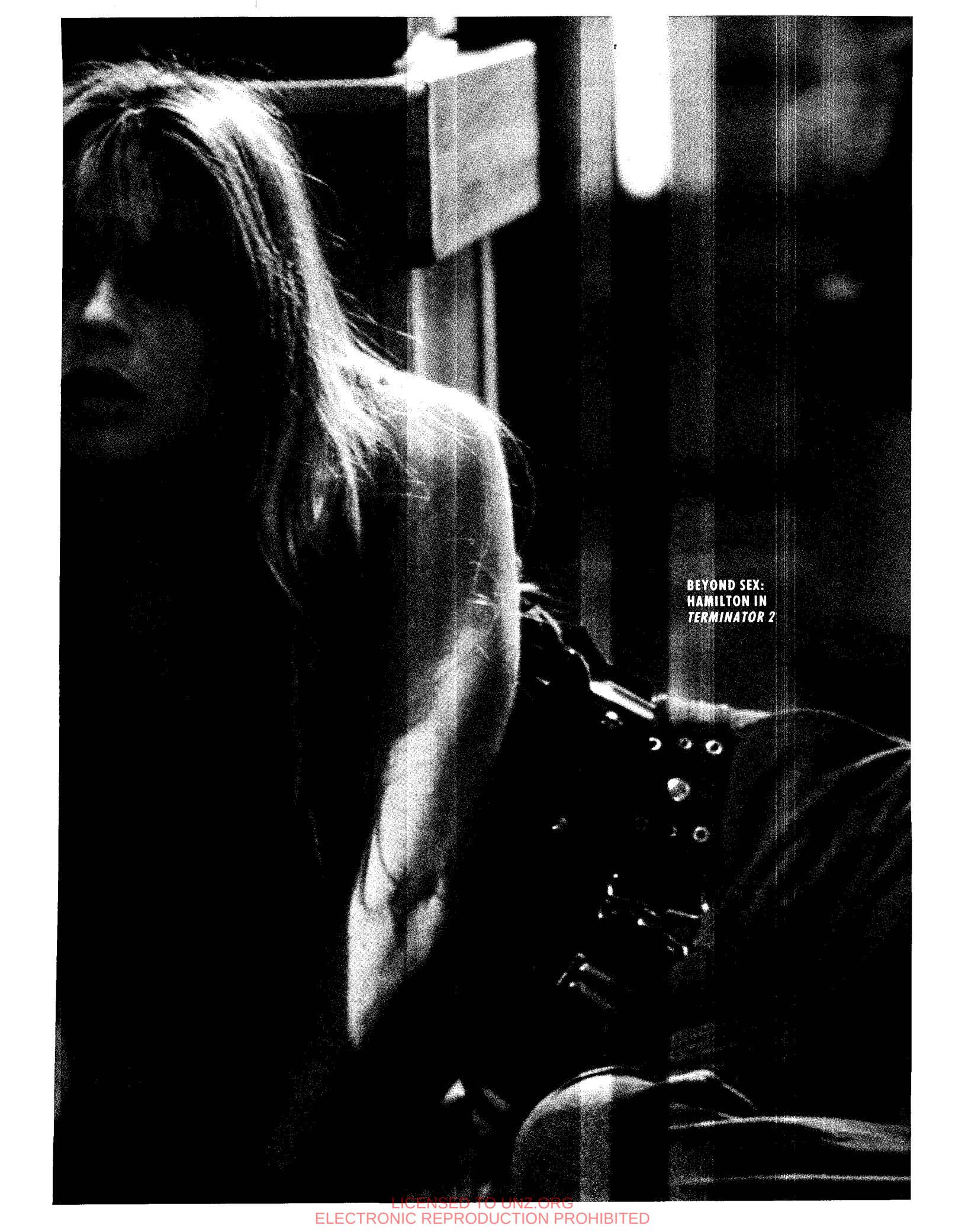
BY JULIE BAUMGOLD

SHE IS CHINNING ON HER METAL BED IN THE STATE ASYLUM, the sun beaming through the bars on her flexed muscles and the hair on her arms. She grunts with effort. Her face is an animal face. Her body is a weapon. Of course, she wears no makeup. Her run is a lope. Her hair hangs in strings in her hunted eyes. She is angry. She protects her young and saves the world. She is a warrior and a killer. But occasionally she cries. She alone knows how the world will end, and she is locked up. She is an outlaw. She is Sarah Connor, played by Linda Hamilton in *Terminator 2: Judgment Day*, and she is the new movie woman. A hardbody, an expert at paramilitary arts. She races barefoot through the asylum, her gym body shaped like a V, moving with the force and grace of a huntress.

Someone who looks just like her climbs to the top of a mountain and outshrieks a lion in the new Perrier commercial. The lion runs



Zade Rosenthal/Tri-Star Pictures

A high-contrast, black and white photograph. On the left, a woman's back and shoulder are visible, her hair falling down. On the right, a Terminator robot arm is partially visible, showing its mechanical details and a row of rivets. The background is dark and indistinct.

BEYOND SEX:
HAMILTON IN
TERMINATOR 2

KILLER WOMEN

They are no longer molls and love puppies who commit crimes of passion—they are combat-trained outlaws.

down the mountain, properly terrified, and she stands there in triumph. By the end of *Thelma & Louise*, Geena Davis and Susan Sarandon, who start out with curls and curves, have bared their arms and gone to war. *La Femme Nikita* turns in her stomper boots for heels but remains a killer. These women all have hardbodies like Madonna, pumped and toned. They are the inheritors of movie women like Kate Hepburn and Roz Russell, who were always quick-talking and strong, but these women are killers. Big-lip women in Che caps with primitive reactions. Feminine wiles, carried to extremes in villains like spider-snake-vampire-cat movie women, have been junked. Lipstick is gone from the beestung lips—kind of a weird contradiction—guns tucked into waists. Before them came Faye Dunaway of *Bonnie and Clyde*, Jane Fonda of *Barbarella*. But their closest progenitor is Sigourney Weaver of *Aliens*, which was directed by *Terminator*'s James Cameron.

They have borrowed the competence of the Fonda-Streep women and turned it to killing. They are no longer molls and helpers, no longer love puppies who commit crimes of passion; they are combat-trained outlaws. They are the Tania photograph of Patty Hearst come to film life. They are creatively vicious. Linda Hamilton jabs a pen in a psychiatrist's knee; Nikita stabs a pencil in a cop's hand. They are killing sisters to stone men like Steven Seagal. In his review of *Nikita*, David Denby says Anne Parillaud goes much further than the men expect. So do Linda Hamilton and Susan Sarandon.

Linda Hamilton is one fighting mama! She can pick a lock, swing a broom handle and crush a skull, wire bombs, lug artillery. She strikes the pose, smacks those magazines in, shoots with two hands in the combat crouch. She is hung with hardware like jewelry. At one point, she leaves her son with Arnold Schwarzenegger (a better mom) and goes off to battle wearing a black undershirt over her bandaged wounds, and



FACE-OFF: THE NEW PERRIER COMMERCIAL.

black combat pants. Her hair is pulled back, her eyes hidden by dark metal-rimmed shades with side patches. She has a paramilitary black cap, a knife stuck in her army belt, an ammunition vest with shells, a wrist guard. "I don't need your help. I can take care of myself," she tells her son, and that's the whole point. It is obvious as she choke-holds the flabby psychiatrist Dr. Silberman and presses a syringe full of Liquid

Rooter to his neck. Or when she breaks his arm. "There are 215 bones in your body. That's one," she says. You see her taut face bobbing in the recoil from a machine gun. "We go all the way!" she says to the cowering black scientist who wants to abort the mission. And it is she who terminates Arnold the Terminator, albeit with his permission.

WELL, OKAY, SHE DOES CRY. SHE SWIGS TEQUILA from the bottle and cracks a few bones, but she cries. "She cries but denies it," says her son. She has these bad nuclear-holocaust dreams. She cannot quite finish off the black scientist she has winged, and she slumps to a helpless crouch, curled and sobbing. Sometimes, her stone face collapses with emotion. Sometimes, her flat, affectless voice loses its deadpan and goes soft and almost wistful as she describes dark highways at night.

She is beyond sex. There is no sex in the movie. One of her few moments of non-maternal tenderness comes when Arnold sews up her back (killer women don't need painkillers) and she picks the bullets from his torn skin.

She is an animal. She bares her teeth. She snarls, "Stay on the floor, bitch!" She has an animal voice. Like an animal, she does anything to protect her young. That is her strongest emotion. She is not only an animal, but a hunted animal with her animal child. He, too, spends half the movie with his hair dangling in his eyes. And both she and Schwarzenegger have slightly simian faces.

Terminator 2 is a movie about machines against trapped animals. It is filled with the clank of steel, the sounds of hardware and metal like a trap shutting on an animal paw. It is filled with images of things dangerous to animals—fire, shattered glass, molten metal, a burning steel mill filled with liquid nitrogen.

Linda Hamilton has taken on the totally shut face of males of the genre. Often her eyes are masked by hair or dark glasses. She has the square jaw, the hidden eyes. No makeup. Short, square unpolished nails. She has those very full-blown lips in the contemporary mode, like Geena Davis's *Thelma*, like Anne Parillaud's *Nikita*, like Michelle Pfeiffer and Julia Roberts, but they are bare and pale and certainly not sexual tools. This is a new standard of beauty.

She has made herself the power body—the arms and shoulders packed with muscle, the straight thick waist, the boy hips, no ass, the bosom so small it does not require a bra. She does the entire movie in an undershirt.

She is sleeveless the whole movie to show her arms. The arms have rivers of veins rising above the bulging muscle. The arms, even at rest, show their muscle. The arms are polished weapons. They show scars. They show hair.

Linda Hamilton in *Beauty and the Beast* played a penthouse-dwelling type with curled hair and soft arms. In the first *Terminator*, in 1984, she was a waitress with big pumped hair. "Am I tough, organized? . . . I can't even balance my checkbook," she says when she finds out she is

Samuel Goldwyn Co.



CLOCKWISE FROM TOP
LEFT: PATTY HEARST,
A.K.A. TANIA, WEAVER
IN ALIENS, THELMA &
LOUISE, PARILLAUD IN
LA FEMME NIKITA.

KILLER WOMEN

What is important is that these warrior women, created from male fantasies, have been released.

chosen to bear and raise a revolutionary hero.

Now, as Sarah Connor, she has achieved the perfect "hardbody"—a word much used by Bret Easton Ellis's psycho in *American Psycho*. Nothing soft. Nothing hanging. Nothing loose. Not merely thin, but an anatomically correct gym body, packed with just enough muscle to ripple under the flesh but not dominate, like those women weight lifters flexing in their bikinis. A hardbody like this is made, not born.

According to *Entertainment Weekly*, Linda Hamilton worked with a personal trainer for three months, six days a week—running, biking, swimming, free-weight training, stair climbing. An Israeli commando taught her judo and handled her military training, teaching her how to pump load, change mags, load clips, verify kills, check out a room, assume the position—all the basic skills of the killing machine.

In *Thelma & Louise*, after their murder, they, too, strip down to their undershirts, swig from the bottle. After their armed robbery, they discard the jewelry, put their hair up, and bare their arms. Uh-oh! Louise throws out the lipstick. They tuck their guns into their waistbands, stop wearing eyeliner, reduce a quivering state trooper to tears. "You bitches from hell!" says a trucker. With their thin bare arms and no ornament, they have definitely metamorphosed into dirty-faced hardbodies. Sometimes this is just what appeals. Psychopathic commodities trader Ron Silver falls in love with cop Jamie Lee Curtis in *Blue Steel* as she "assumes the position" and blows off a man's head. "Take your gun and hold it in both hands," he croons to her, as part of his lovechat.

IN THE BEGINNING OF *La Femme Nikita*, ANNE PARILAUD IS being dragged down a Paris street by her matted hair, cave-style. She is a punk and a junkie, a sack of clothes ending in stomper boots. Nikita is an animal with no affect. She blows off a cop's head. Her only reactions are an animal's rage—kicking, biting, shrieking, and bellowing. She's about as low on the human scale as she can sink. She has the hardbody look French-style—waif thing, biker boots, dirty teeth but big puffy lips. The cops turn her into a human being with judo and firearms training, and grooming tips from Jeanne Moreau, who teaches her to smile and brush her teeth. "There are two things that have no limit—femininity and the means of taking advantage of it," Moreau says. Three years of work and lo! Nikita leaps to the shooting crouch in a black dress and pearls. She can put together a rifle in her underwear in a bathroom in Venice while the bubble bath runs and her softman lover waits. But this is France. She, too, turns soft. She kills and weeps like Linda Hamilton. "I can't take any more of this," she says. She can't go all the way over the cliff like Louise and Thelma and Sarah Connor, none of whom can ever return.

Terminator 2 is a totally politically correct movie. The villain is a dark-blond light-eyed small-nosed L.A. cop made of molten metal. The hero is dark, foreign, and

wears bad-to-the-bone biker leather. Miles Dyson, the genius scientist who will give up his work and his life to save humanity, is black. He is the head genius of the computer lab filled with stumbling whities. There are warmhearted child-hugging Mexican revolutionaries living quietly with their junkyard arsenal in the desert. The good dark people versus the bad Aryans (one licks Hamilton's face while she is held by restraints) and sad Dr. Silberman, the nervous Jew.

The other villains are the entire LAPD, who look far more frightening than either Terminator and shoot the black scientist without warning. Authority is bad: SKYNET and Cyberdyne Systems. B-b-b-bad! Men, too, are b-b-b-bad to the bone. "Men like you built the hydrogen bomb . . . you don't know what it is like to create a life," says Hamilton. "Don't kill," the child, who has a small arrest record but is full of heart, tells the Terminator. After he gets the message, Arnold shoots only cars and kneecaps.

Terminator 2 is, of course, anti-nuclear. The world after the bomb is filled with red-eyed killer machines crunching over burnt human bones and blasting away. The world is shown in flames, in the white heat of the blast like one of those hit-the-floor-schoolchildren fifties movies as the winds of the blast blow away the burned bodies, scattering the

**FIGHTING MAMA:
SCHWARZENEGGER,
HAMILTON, AND
EDWARD FURLONG,
WHO PLAYS THE SON.**

**SOFTBODY:
HAMILTON IN
BEAUTY AND THE
BEAST, 1988.**



bones. The message of *Terminator 2* is "If a machine can learn the value of human life, maybe we can, too."

Thelma & Louise, too, is a P.C. movie. Their rationale for their crimes is that the cops would not believe the rape attempt, and it ends with the usual lineup of magnum force, the rows of police cars shimmering in the sun, the cops with guns drawn. Here is another waitress turned wacko. And some of the men are b-b-b-bad. "My husband wasn't sweet to me, and look how I turned out," says Thelma as she locks the weeping cop in the trunk and shoots him two air holes.

THE APPEAL OF SOME OF THESE BONE-CRACKER MOVIES IS the same: immediate justice and punishment of wrongs. Where else does such exist in life? Where else is right and wrong so clearly defined? And, of course, the violence is taken as fake violence—arms cracking like stone-crab claws, eye gouging, bodies arcing up in the air, the spray of blood from the bullet. It's too bad that both Louise and Nikita are dead wrong when they commit their murders.

The outlaw women have made their way into print in *The Weekend: A Novel of Revenge*, by Helen Zahavi, where the heroine Bella kills seven men. "The boys in their balaclavas

could not imagine Bella in her basement. Tooling up, pulling on gloves, zipping up the jacket." And what a jacket it might be. Chanel and other designers have reinvented black leather biker jackets with gold hip-hop chains and Chanel ammo belts.

Biker jackets, stomper boots, masked eyes, bare pumped arms, big pouty lips with a thirst for revenge. Is this a male fantasy gone awry or is this the necessary cinematic exaggeration of female strength? Men are making these movies and training these bodies.

"Is that a body created for the movie?" Paula Zahn asks Linda Hamilton on CBS.

"Absolutely," says Linda, who is through with the action genre, has washed her hair, and wants to return to the stage.

In part, the male-mogul motive is commercial. To appeal to women repulsed or bored by male action movies, they have created these warrior women. Can desert fighting women from the Gulf War and biker women be far behind? There are contradictions in this new woman. She may wear her heavy jacket with something flimsy. She is hard but breakable. What is important is that these women, created from male fantasies, have been released. Where can they go? Two have gone over a cliff, one has disappeared, but the last one, the last one—she saves the world.



After all, Rollins was riding a cooey of association with Hill had been an inside source helped come about following the musical Charley's group that called 'Kids of Survival' set a lot of money (\$100,000) on an expensive project. Boone signed Rollins, just as the concluded Whittier ducking with the wants to build a \$5 Bronx Academy of hanging over ghosts surround her gaffers.

Or so it must be.

"I used to love to remember the five years until he left the ground with us now."

According to members, and a former Santa Anita inmate, Boone was a good-looking man, but he was a

other negligible actresses, is work, made in cul-de-sacs in the South Bronx, a decade of excess that actor could feel going to a land of addressing a piece by the title, + K.O.S. (they were a chance to flourish) has sold for up to \$100,000, educationally in the terror.

5. At the perfect moment in the recently past as Rollins began of parkland where he stood, called the South, they had banished the note and easily reproducible.

6. And Gaud, a K.O.S. sect a studio manager in kind of disgust.

7. Where K.O.S. members, a student, assist in a way that is that with it, many religious.

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ROLLINS IN 1989 WITH
 JOSÉ PARISSI,
 ANNETTE ROSADO,
 RICHARD CRUZ,
 CARLOS RIVERA, AND
 NELSON SAVINON.

LICENSED TO UNZ.ORG

**ROLLINS IN 1989 WITH
JOSÉ PARISSI,
ANNETTE ROSADO,
RICHARD CRUZ,
CARLOS RIVERA, AND
NELSON SAVINON.**

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

OLORS

ival • *By Mark Lasswell*



Erica Berger/Newsday

WHEN MARY BOONE LURED artist Tim Rollins away from dealer Jay Gorney two months ago, she seemed to have landed just the trophy her gallery needed. Dogged by rumors of financial troubles and deserted by artists she made famous in the roaring eighties, Boone had countered with a savvy move.

After all, Rollins, unlike many other eighties artists, was riding a crest of goodwill. His work, made in collaboration with Hispanic teenagers in the South Bronx, had been an antidote to the very decade of excess that Boone helped create. Any collector could feel good about following the tastemaking lead of advertising mogul Charles Saatchi and acquiring a piece by the group that called itself Tim Rollins + K.O.S. (for Kids of Survival). The paintings were a chance to funnel a lot of money (the work has sold for up to \$100,000) to an artistically daring, educationally innovative project; they also looked terrific.

Boone signed Rollins and K.O.S. at the perfect moment, just as the group made a splash in the recently concluded Whitney Biennial, and just as Rollins began dickering with the city for a plot of parkland where he wants to build a \$5.5-million project called the South Bronx Academy of Art. Boone's coup had banished the hung-over ghosts of the past decade and cagily repositioned her gallery for the sober nineties.

Or so it must have seemed.

"I used to love art," says Richard Cruz, a K.O.S. member for five years and the project's studio manager until he left the group last year. "I'm kind of disgusted with art now."

According to Cruz and other former K.O.S. members, and according to two of Rollins's former assistants and other sources who know him

well, the project has gone wrong. The former members acknowledge that belonging to K.O.S. carried with it many seductive perquisites. They enjoyed being SoHo scene-makers, swooping into gallery openings as Tim Rollins's sharply dressed art gang, traveling in Europe, and earning better wages than those usually offered to their classmates—but they say that as the group's fortunes soared in recent years, Rollins's personal behavior overwhelmed the project.

Cruz now lives in Harrisburg, Pennsylvania, where he is a program developer at the Aurora Club, a drop-in center for the mentally impaired, and works at the Mount Pleasant Hispanic-American Center in a program for new arrivals in the city's growing Latino community. Cruz, 21, is a big kid with a neatly trimmed beard. He sometimes laughs when he recalls the world he used to inhabit, a world where, he says, he once had to stop Rollins from beating a group member who made the mistake of announcing he was leaving K.O.S.

Cruz says that about two years ago, a longtime member, Carlos Rivera, who is often called Carlito, told Rollins he was quitting to take a job at a pharmacy. Rollins "pulled a sad face," Cruz says, until Rivera relented and said he was kidding. Then, Cruz says, Rollins angrily grabbed Rivera by the throat, lifted him in the air,

former members who keep ties to the group enthusiastically support Rollins. "Tim is the greatest person you will ever meet," says José Parissi, 23, a five-year K.O.S. member who left the group last year. "You wouldn't ever find a person like Tim. He's sensitive; he's a teacher; he's a father; he's an instructor."

"I'm not trying to make Tim a godlike figure," says Nelson Savinon, nineteen, a longtime member, "but Tim pushes all of us in the studio to do good. . . . If it wasn't for Tim, I wouldn't be in school right now. I guess I'd be hanging out doing nothing."

Other K.O.S. members who have completely broken with Rollins say that at one time they, too, gave him glowing reviews—but only because they were too intimidated to do otherwise. When Parissi was later asked about specific charges made by other former members, he said, "I'm not backing Tim up on anything."

The incident Cruz recounts—the emotional manipulation to keep a member of K.O.S. in the group, the violent tantrum, and the ultimate collaboration of the victim—is in keeping with the portrait of Rollins and his relationship with K.O.S. that emerges from interviews with former members of the group and others familiar with the studio's operation.

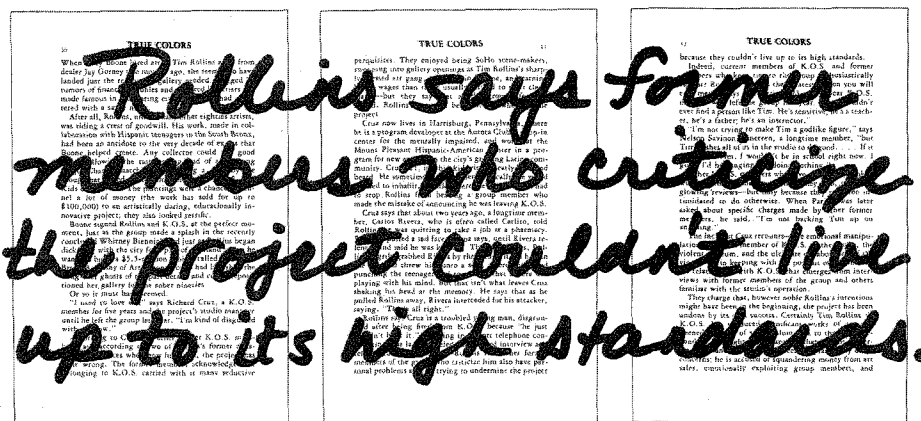
They charge that however noble Rol-

suade kids from some of New York's least glamorous streets to keep quiet.

TIM ROLLINS WENT TO WORK in the city school system in 1980 after doing postgraduate work in art education at New York University. (He has claimed an M.A. degree in the past, but the college says it was never awarded.) He taught throughout the school system in a special Board of Education project called Learning to Read Through the Arts, but in 1982, he settled at Intermediate School 52 in the Bronx, where he taught art to students who suffered learning disabilities or emotional handicaps, or were just chronically at odds with school officials. (Former K.O.S. members now say their reputation as throwaway children was inflated. They particularly bridle at misguided perceptions like those of Rollins's London dealer, Maureen Paley, who says, "The question is, Do they work with Tim or do they smoke crack?")

After three years of collaborating with his students in his spare time, Rollins found studio space in a former school building on Longwood Avenue, a rough area that is neither ground zero in the South Bronx nor its garden spot (Rollins moved the studio to Chelsea in the summer of 1989 but a little less than a year later relocated in the Bronx not far from the original site). He called the collaborative work he did with his students the Art & Knowledge Workshop; the I.S. 52 students who gravitated to the converted school gymnasium were known as the Kids of Survival.

Over the years, K.O.S. membership has been drawn mostly from Rollins's former students, their friends, and youths from the area near the studio who showed talent. Richard Cruz says he joined the group after a neighborhood friend and K.O.S. member told him about the



and threw him onto a sofa, where he started punching the teenager and screaming that Rivera was playing with his mind. But that isn't what leaves Cruz shaking his head at the memory. He says that as he pulled Rollins away, Rivera interceded for his attacker, saying, "That's all right."

Rollins says Cruz is a troubled young man, disgruntled after being fired from K.O.S. because "he just couldn't hack it." Speaking in a short telephone conversation—and refused further comment—Rollins said other former members of the group who criticize him also have personal problems and are trying to undermine the project because they couldn't live up to its high standards.

Indeed, current members of K.O.S. and

lins's intentions might have been in the beginning, the project has been undone by its own success. Certainly Tim Rollins + K.O.S. has produced significant works of art and opened the eyes of several slum kids to the world beyond the boroughs. But it appears that Rollins's interest in art and education has been supplanted by other concerns; he is accused of squandering money from art sales, emotionally exploiting group members, and overstating his role as teacher and guide. Public perceptions of the project have remained so at odds with reality, former group members say, because the group itself helped maintain the façade. Rollins's bullying tactics ensured their cooperation, they say, but the glamour of K.O.S. membership also helped—until now—per-

group and Cruz showed Rollins his artwork; Hector Rodriguez, a friend and classmate of Carlos Rivera's, says Rollins admitted him to the group after reviewing his portfolio and getting assurances that Rodriguez lived in a part of Brooklyn just as dangerous as the South Bronx. In the years since the group's founding, the roster of K.O.S. members has ranged from a handful to more than a dozen, but a core of six youths worked steadily with Rollins during the group's most fertile period in the mid-eighties: Cruz, Rivera, Parissi, Savinon, Annette Rosado, and Nelson Montes.

Rollins arrived at I.S. 52 with more art-world connections than the usual high-school art teacher. He had worked as an assistant to conceptual artist Joseph Ko-



WORKING ON "THE TEMPTATION OF SAINT ANTONY: THE TRINITY" IN 1990.

suth, one of his teachers at the School of Visual Arts, where Rollins took a B.F.A. in 1977.

The following year, he helped found a political artists' collective called Group Material. And as a radical conceptualist who often wore a red jumpsuit and lived with B-52's singer Kate Pierson, he made a name in the early-eighties downtown art scene. Teaching in the South Bronx was a logical step for an artist who had toured Chinese educational and art communes.

But Rollins's motivations weren't entirely art and politics; he has said that surrounding himself with young people provided a sense of emotional security. "My family wasn't so stable growing up," Rollins told *Interview* in 1989, "so it's nice to have a second family." Rollins has said that he grew up an unhappy and sickly child, the oldest in a family of four children in hardscrabble rural Maine. His alcoholic father, who worked on the assembly line in a local shoe factory, died in 1987.

DURING HIS EARLY DAYS working with youths in the Bronx, Rollins developed a style of making art—painting on the pages of classic literature glued to canvas—that remains the Tim Rollins + K.O.S. trademark. Over the years, the group has painted fanciful versions of the letter "A" on pages from

The Scarlet Letter, portraits of Ronald Reagan and Jesse Helms on *Animal Farm*, and open wounds on *The Red Badge of Courage*. The work ranges from the spareness of a canvas with an apple lodged in the middle of pages from Franz Kafka's *Metamorphosis* to the lushness of the intertwined golden horns in a series based on Kafka's *Amerika*. One of Rollins's favorite methods involves finding an image already in print, enlarging it on a photocopier, transferring the copy to an overhead projector, tracing the projected image onto a canvas covered with pages of a book, and then rendering the image in paint. When the results are successful, the paintings put an inspired spin on two elements central to conceptual art in the eighties: political commentary and appropriation of cultural icons.

In the past, the paintings seem to have resulted from a genuine collaboration in which an experienced artist's sophisticated visual sense collided with the raw creativity of his young recruits. Their ideas competed with Rollins's to make it onto canvas, former members say, but once the group became successful, Rollins—who has always chosen the texts used for the paintings—increasingly dominated the process.

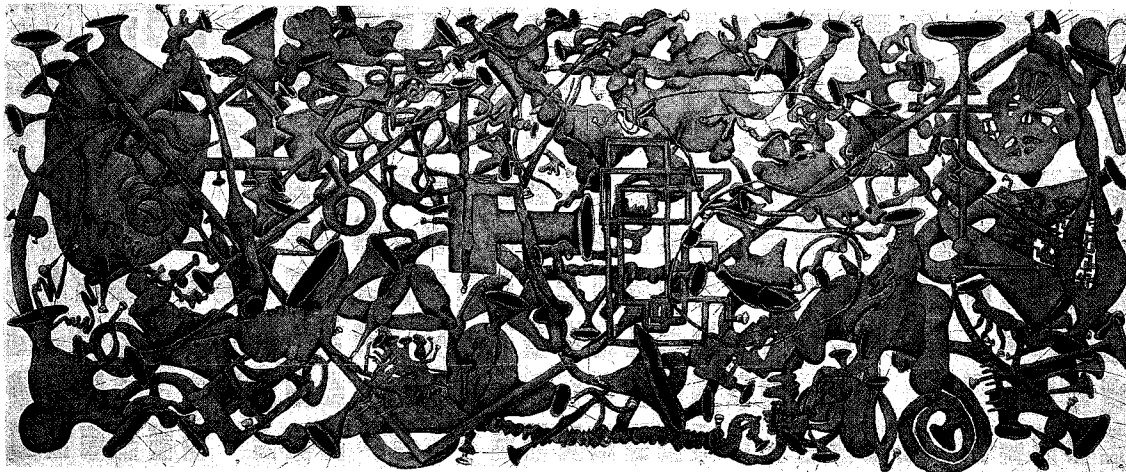
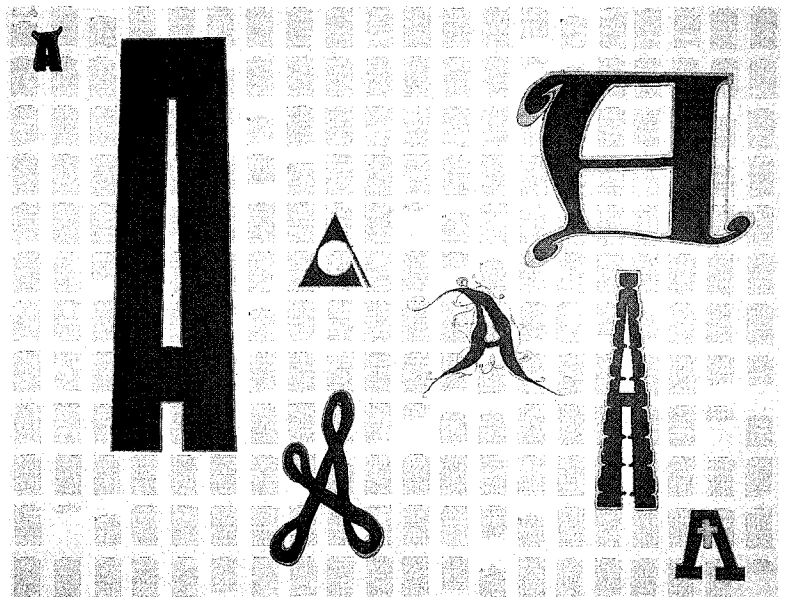
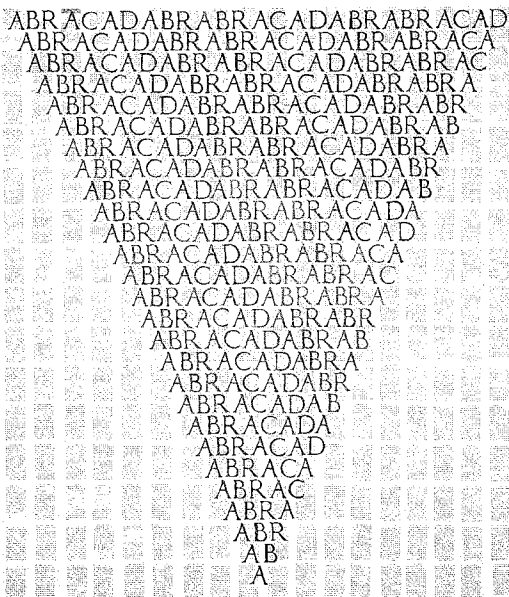
Intimidated by his temper, group members started humoring him during brainstorming sessions: If someone in the group ventured a suggestion about a painting, Cruz says, "he'd be like 'Well,

nope.' And everybody would say, 'Nope nope, nope.' Then he'd say, 'How about this?' 'Oooh, yeah, we like that, Tim.' "

"It started to feel like a factory," former member Annette Rosado says. The role of K.O.S. might have been reduced to executing Rollins's ideas, but those ideas often were simply variations on the group's earlier work. In recent years, Rollins seems to have concentrated on turning out more paintings in the handful of series that made the group famous. The *Amerika* series—perhaps the group's best-known work—began in 1985. By 1991, Tim Rollins + K.O.S. had sold hundreds of studies and dozens of paintings based on *Amerika*.

Free-lance curator Dan Cameron was an early enthusiast of the group's work. He befriended Rollins, wrote about the project, and touted it at every opportunity, eventually bringing Rollins and K.O.S. to the attention of Jay Gorney, who gives Cameron a lot of credit for the group's early success. Asked by the Caja de Pensiones foundation in Spain to assemble a show about the changing New York art scene in 1986, Cameron included Rollins and K.O.S. "I thought their work was important, obviously," Cameron says, "but I thought it should be perceived from a conceptual standpoint. This project had real meaning in terms of aesthetics; it wasn't just a socially minded, liberal art that looked very beautiful."

Perhaps the group's biggest break came



CLOCKWISE FROM
UPPER LEFT: "A
JOURNAL OF THE
PLAGUE YEAR,"
1987-1988; "THE
SCARLET LETTER
I," 1988; AND
"AMERIKA I,"
1984-1985.

after its first show at Jay Gorney's original gallery in the East Village in 1986, when Gorney sold a piece to Charles Saatchi. Collectors in those days aped Saatchi's every move, and Tim Rollins + K.O.S. quickly got hot. Soon publisher S. I. Newhouse had a piece by the group, as did the Philadelphia Museum of Art and the Museum of Modern Art. Foundation money and half a dozen grants from the National Endowment for the Arts and the New York State Council on the Arts had helped the project through lean times; shortly it was self-supporting. In 1987, Rollins quit teaching and started paying himself a salary. The next year, the Sunday New York Times profiled the group on the front page.

THOSE WERE HEADY DAYS for the members of K.O.S. What had been an after-school hobby suddenly was paying \$5 an hour (and as high as \$15) and providing free trips to Europe. Certainly, Rollins wasn't a typical high-school-teacher type—he fondly told peo-

ple about the stuffed toy animal he still slept with—but that could be overlooked in the general amazement at the group's almost magical success.

With time, though, some members began to suspect they were in over their heads.

"I think he is able to destroy anyone's mind, to destroy the niceness inside a person," says Brenda Carlo, seventeen, who spent three years with K.O.S. before leaving last year. "The good thoughts that you have about yourself, he's capable of breaking them all down."

Former members say Rollins first convinced them that staying in the group was their only hope in life, then often threatened them with expulsion. Discipline was maintained with favoritism and threats and by pumping new arrivals for personal information that could later be used against them in front of others. With Rollins as a charismatic role model, group members—many of them coming from nightmarish family backgrounds or suffering from learning disabilities—were kept emotionally off balance by his behavior, which could veer from abusive ti-

rades to sudden weeping in a matter of seconds.

Rollins's efforts to tie students' self-worth to the workshop ranged from ridiculing them for taking part-time jobs in shops and restaurants to scoffing at their efforts to make art on their own, according to some former members. If Rollins felt threatened by any blush of autonomy among K.O.S. members, it might have been because with every studio visit by a television crew or wealthy collector, it became clearer and clearer that the artist, who is 36, had inextricably linked his career to teenage collaborators who could not be relied on to keep the continued success of Tim Rollins + K.O.S. uppermost in their minds.

Mark Browne, a special-education teacher at the Art & Design High School, has had a few K.O.S. members in his classes over the years. He's angered by what he hears from them about the Art & Knowledge Workshop, particularly by the sense of hopelessness Rollins is said to foster in the group.

"Any fool would know that if you program somebody to think that way, espe-

cially a learning-disabled person, that's what they're going to think," Browne says. "That's a hell of a thing to tell somebody. It's like Svengali: 'Your only hope is me.'"

"A lot of his comments were like, 'Look, you're down here and I'm up here,'" says Carlo. "'You're going to get nowhere without me.'"

Former group members say Rollins's threats to fire them, withhold their pay, or cut their hourly wage became commonplace, but he made good on them often enough to be taken seriously. The economic threat could be used with surgical skill simply by raising and lowering hourly wages: Cruz says his pay was cut one time because he sat on a studio windowsill. Rollins didn't like how it might look from the street.

BY 1989, PAINTING sales were regularly pouring tens of thousands of dollars into the project (prices range from a few hundred dollars for a small study to \$100,000 for a large example from the *Amerika* series, and a source familiar with the project says the group's take is well in excess of \$1 million), but former members of K.O.S. say they knew only as much about the group's finances as Rollins told them and what they could divine by poking through papers in the studio—even though, as Rollins's creative collaborators, they might have some claim to a stake in the work.

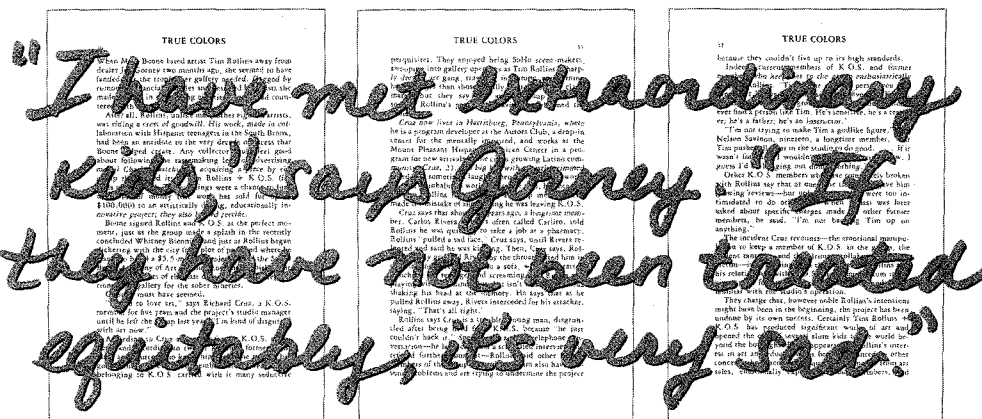
Jay Gorney provided a corporate American Express card for Rollins, whose personal credit problems dating back to his student loans were well known in the workshop. Former studio manager Cruz laughs when he recalls Rollins's typical AmEx bills (they sometimes exceeded \$10,000 a month) and the evidence of his clothing mania: "It was Barneys, Barneys, Barneys, Barneys, Barneys, Barneys, Mike's Frame Shop, Barneys, El Cafe," he says.

Even as Rollins lectured the group about belt-tightening, his personal spending habits took on the quality of legend. More than once, Rollins's housemate, Kate Pierson, would call him at the studio from another city where she was performing with the resurgent B-52's; later in the day, Rollins would announce that he needed to visit galleries in the city where she happened to be playing. When he traveled with K.O.S., Rollins began insisting on riding in first class while the rest of the group sat in coach. ("He's eating lobster and we're crunching up on dry bread," one former member sheepishly recalls.)

Rollins's excursions to Barneys began to seem like daily events, so often did he

arrive in the studio buoyant about a new purchase, urging members of K.O.S. to admire the texture of his latest Katherine Hamnett shirt or his new \$300 shoes. And his acquisition of art—including work by Andy Warhol, Joseph Beuys, and James Ensor that was either stored in the studio or hung in Rollins's apartment—seemed like a compulsion to some people in the studio.

In 1989, Rollins told reporters that his salary was \$30,000. Last year, he raised it to \$50,000, but sources familiar with the group's operation during this period say that those figures represent only a base salary that bore little relation to his actual expenditures.



Cruz says group members felt powerless to do anything about the spending: "What are we going to do, sue him? A bunch of teenagers sue Tim?" According to K.O.S. veteran Savinon, though, "All of the money that comes back from the paintings is put back into the workshop." José Parissi, who remains close to the group, agrees: "All of the money goes to the program; everything goes to the canvases we need, the projects."

But Cassandra Lozano, who quit as Rollins's assistant last August, says only "a small fraction" of profits from the sales of paintings was spent on running the studio and buying supplies. "The rest was blown," she says.

EVEN IF GROUP MEMBERS suspected that profits from painting sales were being improperly used, it wouldn't have been easy to find out where the money was going. Sources familiar with the project say that in the past, it has been hard to separate Rollins's personal finances from those of the nonprofit Art & Knowledge Workshop, Inc., and the profit-making Tim Rollins + K.O.S., Inc.

"The kids would never say anything because they don't want to hurt Tim's feelings," former member Annette Rosado says. "He's going to feel like 'These kids are using me again.' He feels every time like he's being used. And the kids felt like

"Wait a minute—who's getting used here, anyway?"

Rosado, eighteen, worked with Rollins from the age of eleven until she left the group last year. She recently graduated from the Art & Design High School after completing a special-education internship in the mayor's office. She is one of the former K.O.S. members Rollins describes as emotionally troubled and bitter toward him.

Former group members say a familiar pattern developed when they broached the subject of money. If they asked about a promised raise or if they ran out of money during an overseas trip and asked Rollins for more, he first would appear hurt

and disappointed, then would lash out at them for using him. If an episode occurred in the studio, Brenda Carlo says, it wasn't uncommon for Rollins to burst into tears and rush to the bathroom, crying until group members crowded in and consoled him.

Jay Gorney says he remained unaware of how money from the sale of paintings was disbursed. "I have met some extraordinary kids," he says carefully. "They deserve to be distinguished for their good work and treated equitably. If it turns out that they have not been treated equitably, then it's very sad."

"The awful truth about the project is that it was all about Tim," says a former studio employee who asked not to be identified. "It wasn't about helping the kids or doing anything for the kids."

Not that members of K.O.S. didn't share in some of the wealth their paintings created. In addition to hourly wages a notch or two above what they might count themselves lucky to get, group members who managed to win Rollins's favor were treated to meals with him at expensive restaurants and invitations to go on the group's trips. The favoritism led to striking disparities. Carlos Rivera, who seems to have had the most tempestuous relationship with Rollins over the years, has been treated to gifts of clothes, a watch, and even a trip to France—alone with Rollins—for his seventeenth birthday. ("It's time for you to go—for good . . . my



CUTTING UP IN THE CHELSEA STUDIO IN 1989.

decision to no longer work with you is final," Rollins wrote in a letter last year to Rivera, who has recently rejoined the group.) Brenda Carlo says she never quite got the hang of winning Rollins's favor, working with the group for nearly three years before she was paid an hourly wage.

CERTAINLY THE TRIPS TO foreign capitals were an eye-popping experience for the teenagers, most of whom had never been out of the city. Selected members have traveled with Rollins in Europe to attend exhibitions of the group's work, but as the trips became more common and Rollins's behavior grew odder, members began to lose interest in going abroad. Cruz says if Rollins particularly wanted a reluctant member to go on a trip, he would "either put you down and make you feel like s--- or try to bribe you." The inducements ranged from markedly better treatment, Cruz says, to promises of increased pay and more pocket money for the trip.

A visit to England in December 1989 appears to have soured many in the group on traveling with Rollins. In London for the opening of a show of their work at the Interim Art gallery, Rollins and several K.O.S. members closed out one night, as

they often did, at a fashionable nightclub. They were at the Wag Club in Soho, recommended to them earlier in the evening at a dinner with Charles Saatchi's ex-wife, Doris.

During the night, Carlos Rivera started arguing with a man he accused of making a pass at him. When Nelson Savinon intervened, the patron punched him in the face.

Richard Cruz says he saw the argument and went to find Rollins in the bar to warn him that Rivera and Savinon were in a scrape. But Rollins apparently heard only the name Nelson and assumed Cruz meant another member of K.O.S., Nelson Montes. Seeing Montes near the bar, Rollins slapped him in the face, witnesses say, and yelled at him for being a troublemaker. Montes angrily denied doing anything wrong and threatened to shoot Rollins for slapping him.

"I'm going to have you working at McDonald's for the rest of your life," Rollins said, according to Hector Rodriguez, who was a witness. Although members of the group had heard this kind of threat from Rollins before, the ugliness of the scene gave several of them pause.

But Savinon says the artist slapped Montes only "to get his attention" so that he could escort the group out of the bar. He says, "It was something we had to

laugh about because it was kind of funny."

During a visit to the National Gallery the day after the club incident, Annette Rosado says, Rollins still appeared agitated. Rollins, who seemed to take the group's trips to museums and galleries as both public-relations opportunities and learning expeditions, could turn livid at the slightest slip in the group's cool public image. This time, Rosado says, Rollins threatened to slap her when she made the mistake of pointing at a painting, Jan van Eyck's famous Renaissance work *The Marriage of Giovanni Arnolfini and Giovanna Cenami*. Rodriguez says just talking in a museum could set Rollins off: "If you're talking while you're looking at a painting, he'll curse you out, like 'What are you, an ass----? I'll slap you. I'll slap you.'"

The prospect of traveling with Rollins also meant confronting an uneasy sexual undercurrent that marked life at the studio for many of the boys in the group. Leaving on a trip inevitably spurred arguments over who would have to share a hotel room with Rollins, even though he usually selected his roommates. Rodriguez says he refused to share a room with the artist during the London trip when Rollins proposed that they sleep together in the same bed.

Cruz says he, too, learned to be leery of rooming with Rollins.

"He tried something with me once in a hotel room. The way I reacted, he stopped it all at once," he says.

Former members say that in the studio, where the group would listen to rap and classical music while preparing canvases and working on paintings, males in the group often found themselves dealing with Rollins's interest in giving massages. "Tim had a bad habit of always touching them," Rosado says.

Rollins would stop massaging the boys' shoulders and necks if they asked him to, Cruz says, but he would usually try again. Aware that Rollins was easily upset and that he threatened to fire members of the group with little provocation, Cruz says the massages had to be tactfully discouraged.

"I couldn't get nasty with him, because I wouldn't be there anymore," he says.

Rollins also took an interest in counseling K.O.S. about sexuality, former members say. He told some boys in the group to keep their relationships with girls to one-night stands because long-term involvement only meant trouble.

They also say Rollins advised some members that they were going to be homosexual because, he explained, most artists are gay.

DESPITE THEIR GROWING misgivings about working with Rollins, former group members say, they presented a united front to the media—under Rollins's supervision. ("Do you want me to tell the truth," Carlo said when asked for an interview for this story, "or do you want me to lie like we usually do?") They say the impending arrival of a reporter meant a flurry of instructions and rehearsals. They were told not to mention the fact that Rollins gave minors in the group drinks in nightclubs and at the studio. They were told not to mention the slapping incident in London. They were told to say Rollins was their role model. "And we would, most likely," says Carlo, "because if we didn't, when they left he would catch a fit."

Rodriguez says he got into trouble with Rollins when a reporter asked what he would be doing if it weren't for K.O.S. Instead of issuing the group's standard reply that he'd be in trouble with the law, Rodriguez says he answered that he'd probably be working at a grocery store. Rollins later angrily confronted him, according to Rodriguez, saying that he wouldn't be lying if he simply told reporters what they wanted to hear.

"What am I going to say, that I'm going to be on drugs?" Rodriguez asks. "Then my mother would see that on TV and she hears me say that I would have been on drugs if it wasn't for this guy? It's crazy."

As a rule, though, the performances went off as planned, even if the participants muttered as they left the stage. "I think there'd be times when behind Tim's back they'd get to the point where they'd say, 'He's a real jerk' or 'He's using us,'" says the former studio employee. "But they'd never [say that] when Tim was there. Somehow he could cast this spell over them where they would kind of all do what he said. And especially if there was anyone from the outside in there. Then all of a sudden they were like robots."

Former group members say the arrival of the media also meant sitting still while Rollins staged teaching sessions with them. When reporter Joanna Simon arrived last spring to profile the group for *The MacNeil/Lehrer NewsHour*, viewers saw the troupe sitting at a table with open books as Rollins led a discussion of the text.

In all likelihood, it was the first time since the last reporter came through the studio that the Art & Knowledge Workshop had seen anything resembling a classroom setting.

Former group members and studio employees say reading lessons occurred only

when reporters were present. Art instruction was even rarer: Annette Rosado says that in her six years with Rollins, she can't recall his ever giving a drawing lesson.

If the cooperation of K.O.S. members in interviews was guaranteed in part by intimidation at the workshop, then it's not surprising that when word reached the studio that a reporter had spoken with sources critical of Rollins, the threats turned outward. When asked for an interview, Nelson Montes, still a K.O.S. member, angrily refused at first, then called back a few minutes later saying he had just spoken with Rollins and wanted the reporter's home address. Asked why he needed the address, Montes said he was going to send "a nice big package." Asked again why he needed the address, he said, "Me and Tim are going to write you a nice little letter."

(Later, Montes grudgingly apologized, apparently at Rollins's request.)

A more explicit effort at intimidation appears to have been made by a Rollins associate. The person called Cassandra Lozano, a former studio employee, and accused her, she says, of supplying a reporter with the telephone numbers of former K.O.S. members. Lozano says the person closed the conversation by saying, "You're going to pay for this."

ning the project had been apparent to others at the studio for some time. ("I am changing," Rollins wrote in a letter to Brenda Carlo that spring. "I'm tired. I'm tired of working hard for kids who give me nothing but problems.") If he was out late with boys from the group at a nightclub (M.K. was a favorite for a while), the next day the studio was empty and appointments would be canceled. On other days, rather than simply going to work in the morning as they had in the past, group members started calling in to see if Rollins had showed up yet. When an assistant found a spacious new studio not far from the group's original Bronx workshop, Rollins seemed unenthusiastic about resuming the commute in the spring of 1990 after spending nearly a year working with the group in a temporary studio a few blocks from his Chelsea apartment.

After he finally dismissed K.O.S. in August of last year, Rollins took one of his favorite group members, George Garces, on a monthlong European trip. Garces is an eighteen-year-old whose overriding interest, his friends say, is dancing in clubs. He said he would have to get Rollins's permission to be interviewed for this story, but he wasn't likely to do that, he said, "because I don't want to have anything to do with Tim or K.O.S. ever again."

So as last fall began, the Art & Knowl-

"He could cast this spell where they would kind of all do what he said," says a former studio employee.

TIM ROLLINS IS DEAD." THAT was the message received last July by the *Times's* obituary department. Art critic Grace Glueck checked the story and finally reached Rollins, who told her the call must have come from someone he had kicked out of K.O.S. It seemed to those familiar with the group like one more sign that the project was coming unglued. A few weeks later, it came as little surprise when Rollins informed K.O.S. that he wanted to take a six-month break. After the first of the year, he said, he would decide which group members, if any, he wanted to work with in the future.

Even as his attempts to bind the group to him seemed to grow more desperate, Rollins's declining interest in actually run-

edge Workshop, Inc., consisted of Rollins, foundations liaison Michael Lerner, and a studio assistant named Jacob Sisneros, a recent graduate of the Rhode Island School of Design. Earlier this year, when Rollins restarted K.O.S., some former members refused to return, while a few others—Savinon, Montes, and Rivera—came back, and a couple of new faces have been added. But even during the group's hiatus, former members and other sources say, paintings attributed to Tim Rollins + K.O.S. were being made. It was one thing, they say, when in the past Rollins produced paintings on his own and either added "K.O.S." in an authentic-looking childlike scrawl or ordered group members to sign the work, but it was another for him to sign paintings "Tim Rollins + K.O.S." when no group members

remained. The signature reflects the group's corporate title, but it might come as a surprise to gallerygoers that paintings from the collaborative art project in the South Bronx haven't necessarily been touched by any young artists.

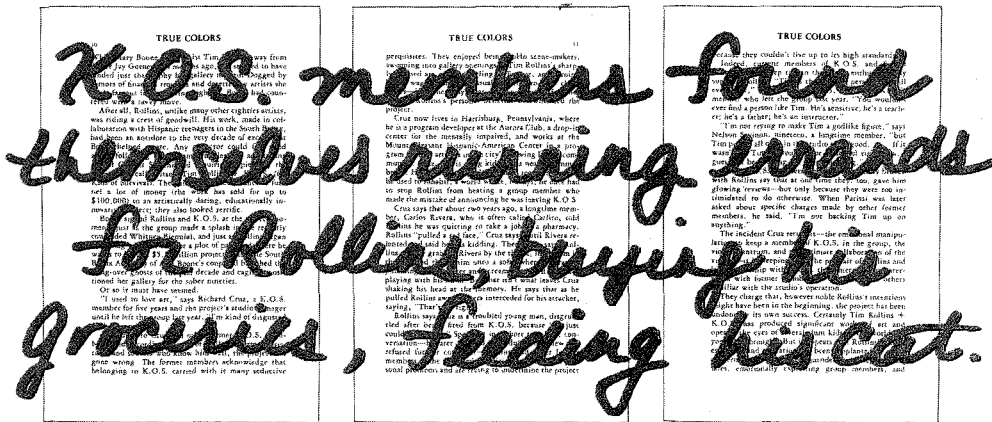
During the group's residence at the studio near Rollins's Chelsea apartment (he and Pierson have since bought a co-op in the London Terrace on West 23rd Street),

clearance to lease the site and build on it will require several city agencies to sign off on the proposal, but Department of General Services spokeswoman Lisa Ryan says, "We anticipate absolutely no problems."

One sticking point may arise: Department of Housing Preservation and Development records indicate that Rollins bounced a check to H.P.D. for \$6,300 in

says he has been dismayed by the course Rollins has taken since the project vaulted to art-world fame—in part, he admits, because Rollins doesn't give him enough credit for the group's early success. Cameron called Rollins in 1989 to settle their differences. They agreed to meet for dinner. Cameron found the encounter disturbing. Rollins began yelling, accusing Cameron of exploiting their relationship and using him, Cameron says, and then just as suddenly the artist burst into tears, sobbing his apologies and saying the pressures of running the group had become too much for him.

Cameron says he now believes unresolved problems from Rollins's past prompted his degeneration "into this angry childhood," adding, "Tim's particular sickness is so advanced, so diabolical in a way," that he has alienated any friends who might have tried to save him from his demons. But Cameron also attributes Rollins's personal deterioration to "the



his flagging interest in working with the young artists became uncomfortably clear. K.O.S. members found themselves running errands for Rollins, picking up his dry cleaning, buying groceries to stock his refrigerator, and feeding his cat.

BY THEN, ANOTHER, grander project had begun to occupy Rollins: building the South Bronx Academy of Art. He has talked about the school for years,

but with the group's reputation and long-term success apparently assured, it seemed more and more plausible that the building's \$5.5-million budget could be raised from foundations and other donors. Aldo Rossi, an Italian architect noted more for his challenging theories than for his buildings, has been enlisted to design the 25,000-square-foot school.

Last month, the Department of General Services agreed to start the approval process to permit building on the site Rollins covets—a park space that is one of the last green areas in Hunts Point, just across the street from the studio's current location. Obtaining

December 1988 for rent on the Art & Knowledge Workshop on Longwood Avenue and never repaid the money. When Rollins terminated the lease last year, the group was \$9,110 in arrears. An H.P.D. spokeswoman says the department is considering legal action.

Rollins, who plans to take the title of headmaster, recently told *Art in America* magazine that the school's 40-student enrollment would consist of special-education and troubled students, "K.O.S.-type kids that need rigor and discipline."

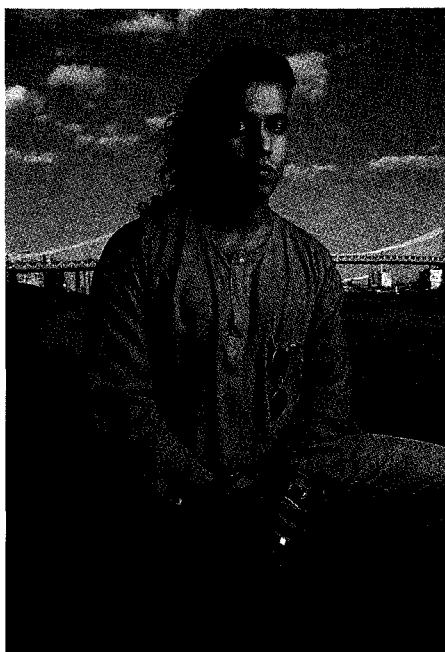
As Rollins expands his vision for the future of the Art & Knowledge Workshop, he does so without the support of long-time booster Dan Cameron. The curator

age-old story of success and the corruption of his integrity along the way."

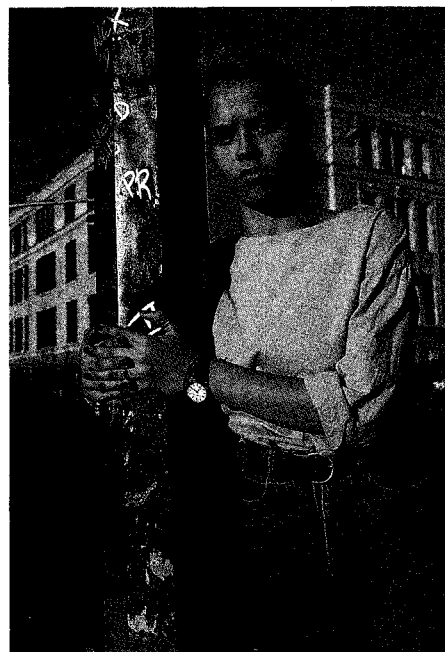
Nevertheless, Rollins still makes a compelling impression in public. He was invited to Pittsburgh last month to run a workshop at the Carnegie Museum of Art for teachers and docents. The workshop grew out of his recent work with eighteen Pittsburgh-area high-school students on a painting that will be included in the prestigious Carnegie International triennial exhibition at the museum in October. Rollins quickly won over both the students and the teachers, according to assistant curator of education Bay Hallowell, who coordinated the events.

"Tim has an uncanny ability to tune in to individual kids," Hallowell says. "He can size them up very quickly and figure out their needs." For better or worse, that knack may be at the heart of Rollins's success.

"I know what people are saying," London dealer Maureen Paley says. "But I've worked with him in the past and will work with him as long as the project continues. When people try to do things that are incredibly passionate, there are no rules."



HECTOR RODRIGUEZ.



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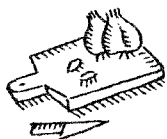
ORSO



BY
RICHARD
DAVID
STORY

BUCKO

Backstage at Joe Allen's



Smash Hit



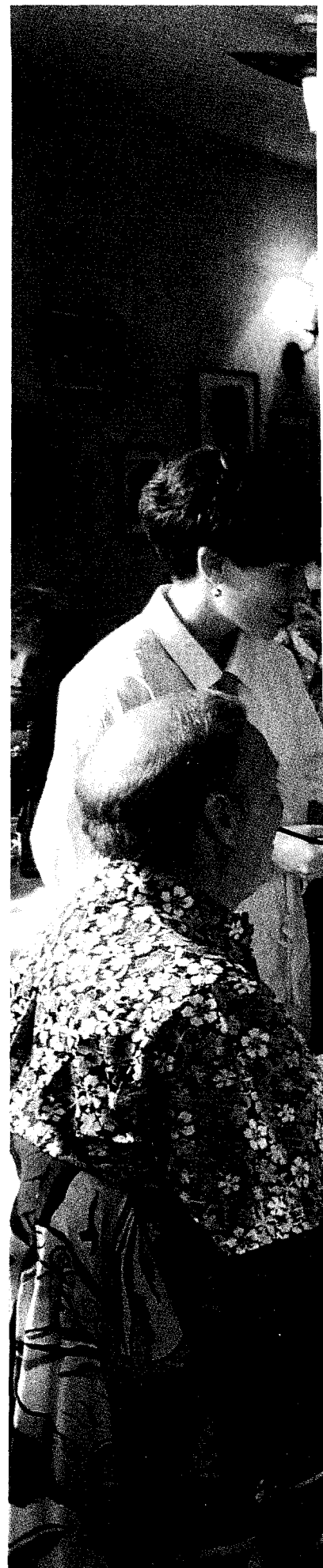
IT'S TUESDAY NIGHT AT 6:20—AN hour and 40 minutes before the curtains go up all over Broadway, prime feeding time at Orso. Every table in the 78-seat restaurant is taken. A dolled-up quartet on its way to *Cats* pleads with Juliann Mahony, who's in charge of the reservation book. "I'm sorry," she says, with a polite glance at the page, "but I'm sure you'd have a lovely dinner next door at Joe Allen, and they do have a few tables left."

Out on the floor, bowls of taglierini with tomatoes, garlic, and basil (no butter or olive oil) and baskets of pizza bread—hot and garlicky, crisp and paper-thin—are speed-delivered to regulars. A couple from out of town flags down a waiter to ask how far to Broadway, while a well-fed

burgher knocks back another grappa and starts debating the merits of *Phantom* and *Miss Saigon* with bartender John Bahr.

Liz Rohatyn is here, passing a gelato—right under Felix's nose—to a woman across the table. "Divine, isn't it," says one of them with a little gasp of satisfaction. Later on, Wally Shawn will show up with writer Deborah Eisenberg, and Adolph Green and Phyllis Newman will sit at the table where, last night, a trend-hungry Billy Joel was told that Orso did not carry truffle oil.

Leaning against the neat little mirrored bar that he hoped would remind customers of a place in Venice or Rome, 58-year-old owner Joe Allen watches it all with the bemusement—and pride—of a father whose kids have turned out all right. Imagine Bogart, tanned and in his prime.



BROADWAY'S HOT
SPOT—BEFORE,
DURING, AND,
ESPECIALLY, AFTER
THEATER.

PHOTOGRAPH BY JAMES McGOON

"Not that it means a damn thing, mind you," says Allen in that deep, gravelly voice of his. "But sometimes when I look around this room, every face is famous."

Allen's warming up. A few weeks before, when I'd called, he'd been cautious. "Look," he'd said, "I'm not sure I want you to write about Orso. I could call the columns every day with some story about what went on the night before. It's a small place, and as it is, you can't get a reservation. Just imagine what it would be like if. . ."

If it suddenly became Brian McNally-ized? A celebrity zoo where fans came to stare, between bites of fusilli and arugula, at the likes of Sting and Springsteen, to eavesdrop on the deal-making of Mike Nichols, Sam Cohn, and David Geffen?

"Those sorts of places last about that long," says Allen with a snap of his fingers. "They aren't restaurants. They're fads."

IT'S BEEN COMPARED TO THE STORK Club, the old P. J. Clarke's, Sardi's—even the celebrated Cub Room, which Bette Davis, in between puffs in *All About Eve*, called the place "where the elite meet." Practically from the day in March 1983 when Allen opened his dream of a trattoria on West 46th Street, Broadway knew it had a hit. There

for Allen for ten years. And over time, Orso's clientele has grown into one of the most eclectic and interesting mixes of showbiz, literary, and business types in New York.

Unlike the hot restaurant that shimmies and shakes for fifteen minutes before expiring and finally collapsing into Chapter 11, Orso has just kept on going, quietly building a reputation. Those who work there say that every diner is treated the same, but there are, to be sure, "members of the club."

After all, Joe Allen has always had a soft spot for actors; his restaurants have always been places where they can replenish, refuel, get mad, or get fed. The night of the Tony awards, a group of nominees who *didn't* win—including Stockard Channing, Gene Saks, and Julie Harris—skipped the official party and headed to Orso. And a not-well-kept secret has it that one table always remains open just in case, say, Michelle Pfeiffer, in a SHAKE-SPEARE in the PARK T-shirt and jeans, strolls in for dinner after a day of filming *Frankie & Johnny*. Philip Saunders, who

conversation." Ruehl first started coming with Jeff Bridges while the two of them were making Terry Gilliam's *The Fisher King*, which opens in September. "We'd end up after a day's shooting trading old Bob Dylan lyrics at the bar," she remembers.

More recently, she showed up at the restaurant with Michelle Pfeiffer, a friend from

their *Married to the Mob* days. "I knew heads were turning," says Ruehl, "because with Michelle, they always do. But nobody bothered us. There's this unspoken code about the place that you shall have the right to remain private. You feel kind of protected the moment you walk through that door."

Keith Carradine, who's starring in *The Will Rogers Follies*, has become a member of the club as well. "I can't go into the place without running into people I know, which is mostly nice," he says with a sly little chuckle, "and sometimes a pain in the ass."

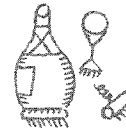
As Liz Smith puts it: "Let's face it. The point is that if you go, you'll always see someone famous."

ORSO BUCKO

WHEN IT



OPENED IN 1983,



ORSO W

were other places—Barbetta, Carolina, Sardi's, Wally's and Joseph's, even Joe Allen—but Orso was the right place at the right time.

"Because Joe never really advertises his restaurants or promotes them, it took a while to catch on. It was really word of mouth," says Sarah Charash, who worked

used to work at Raoul's and is now on the door at Orso, remembers a night not long ago when "everyone was here. The place was happening, and my 10:45 hadn't shown. Finally, at eleven, I said, 'I'm giving that table to the next customer that walks in.' " Before he could finish the sentence, in walked Gregory and Veronique Peck.

"It must be a little bit like the places in Paris during the twenties, when you had this extraordinary convergence of interesting, creative souls," says Mercedes Ruehl, who recently joined the club; she now eats at Orso two or three nights a week after her performance in *Lost in Yonkers*. "It's not about who's the youngest or the prettiest or the trendiest. It's about talent and good

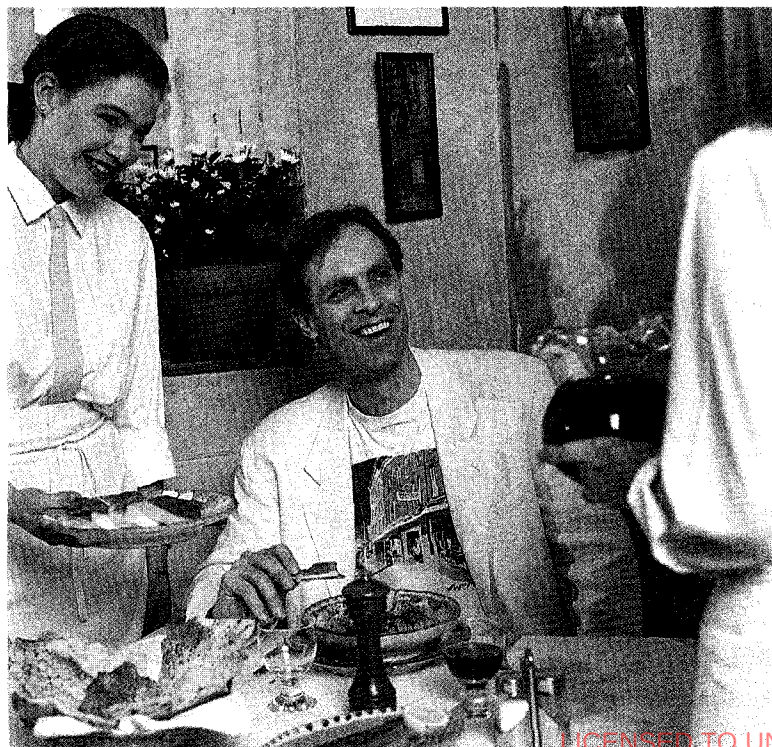
SINCE 1965, ALLEN HAS BEEN feeding theater people at his namesake restaurant next door to Orso. Roy Scheider, a friend for more than 25 years, says Allen endeared himself to actors by letting them keep their placards in his coat-check room during a 1965 demonstration against importing English actors. And there were always house accounts for actors who didn't have cash. "When you were still scraping around to pay the rent, you always knew you could get dinner at Joe Allen," Ruehl remembers.

But Orso was Joe Allen grown up. The food was better, the prices were higher, and the place had a chic, dressy feel. Burt Shevelove used to say that when he didn't feel like going out to dinner, he went to Joe Allen. Orso would have a similar appeal, minus the hanging ferns and exposed-brick walls.

The idea for Orso's design started with the plates—bright, colorful ceramic dinnerware from Vietri, Italy. "Wouldn't it be great to have a restaurant and use these plates?" Allen said to designer Peter Wooster. Joe had fallen in love with Italy in the seventies (he spends every July in Tuscany) and dreamed of creating his perfect Italian restaurant.

Wooster, who also designed the Orsos

KEITH CARRADINE AFTER *WILL ROGERS FOLLIES*.



Photograph by Peter Freed. Illustrations by Philippe Weisbecker.

in Los Angeles, Toronto, and London, remembers how he and Allen would meet every Tuesday at one o'clock for a year. "It was like going to a shrink," he says. "He'd say, 'There's this great bar in Rome that has a marble counter that comes up to about here. And the shelves are glass, and the bottles sit very flat against the wall.' That would be the starting point for the bar." At one point, Allen suggested that Wooster fly over to Italy to see the places he'd been talking about. "But by not seeing them, by just hearing Joe's impressions of them," he says, "I was able to give him more than just a copy. I gave him what he really wanted."

What Allen wanted were martini pitchers à la those in Harry's Bar in Venice, pink marble floors veined like Gorgonzola, and stucco walls that suggest Pompeii. And Wooster wanted every chair and lighting fixture to be different—just like the plates. "Because everything is only slightly different," says Wooster, "it transports you but it doesn't take you to Mars."

The result is suitably theatrical and pleasantly understated: a perfect example of good taste that's never stuffy or pretentious. Located on the ground floor of a turn-of-the-century brownstone at 322 West 46th Street (Allen also owns numbers 324 and 326), the restaurant is made

the children and married a career Army officer. "I wasn't what you'd call a model father," says Allen, who's separated from his second wife, architect D. D. Allen. But when the children were in their twenties, he decided it was time to change that. They might not have had a past together, but it looked as if Orso would guarantee them a future.

For three and a half years, Taylor was the front-door man in New York (he now runs Orso in Los Angeles); Julie, who graduated from the Culinary Institute and studied cooking in Paris and all over Italy, ran the kitchen.

"I was at the door for a while," says Julie, who now oversees the kitchen here



MERCEDES RUEHL WITH FRIEND ERIC STARK.

not taken as a serious restaurant. "It's also because," says one friend, "Joe's not one of the so-called foodies. That's not a world he's part of or aspires to. Joe has this great phrase: 'Single-issue people are very boring people.'"

HE RIGHT PLACE AT THE RIGHT TIME.

up of a front dining room that opens onto another room a few steps down. The focus of both is the exposed kitchen at the back. With its arched ceilings and dramatic lighting, the place seems like a postmodernist chapel in miniature.

Throughout the room, there are black-and-white pictures of Italophiles—Gore Vidal, Ezra Pound, Maria Callas. On one wall, there's a drawing of the restaurant's namesake. Orso ("bear" in Italian) was a mutt that used to live outside the Gritti Palace in Venice. "The story goes," explains Allen, who loved the dog, "that he belonged to a gondolier, but you'd see him everywhere. The concierge fed him, and he struck up a friendship with everyone who stayed at the hotel." Orso died the same month the restaurant opened and is buried under a flagstone outside the Gritti. "You wouldn't believe," adds Allen, "how many people have come in and said, 'Oh, my God, it's Orso.'"

PART OF THE REASON FOR THE restaurant's appealing blend of sophistication and coziness is that it really is a pop-and-daughter operation. Growing up, Julie, now 37, and her brother, Taylor, 38, didn't see much of Joe, as both of them call their father. When Allen and his first wife divorced, she kept

(with Graeme Bent) and at Joe Allen. (Her husband, Ray Cronauer, manages both restaurants.) "But it really wasn't my style." She still remembers a night early in the restaurant's history when Sir Laurence Olivier, dining alone, had to be put at a teeny two-seater next to the kitchen. "He was absolutely charming, and yet there were people at the door who were whining and carrying on—'Why can't we have that table?' and 'But nobody's sitting there.' It wasn't for me." As Joe Allen says, "People who count don't care where they sit. People who don't count care."

At least three nights a week, Julie is in the kitchen, working fast, confidently, and efficiently, a drill sergeant with a heart of gold. "Okay, guys," she says to the all-male staff in the suffocatingly hot, tiny space, "let's try to push it out a little faster." Says Philip Saunders, "We want the six o'clocks comfortably fed and coffee'd and ready to move by 7:45. They can make it to any Broadway show in fifteen minutes."

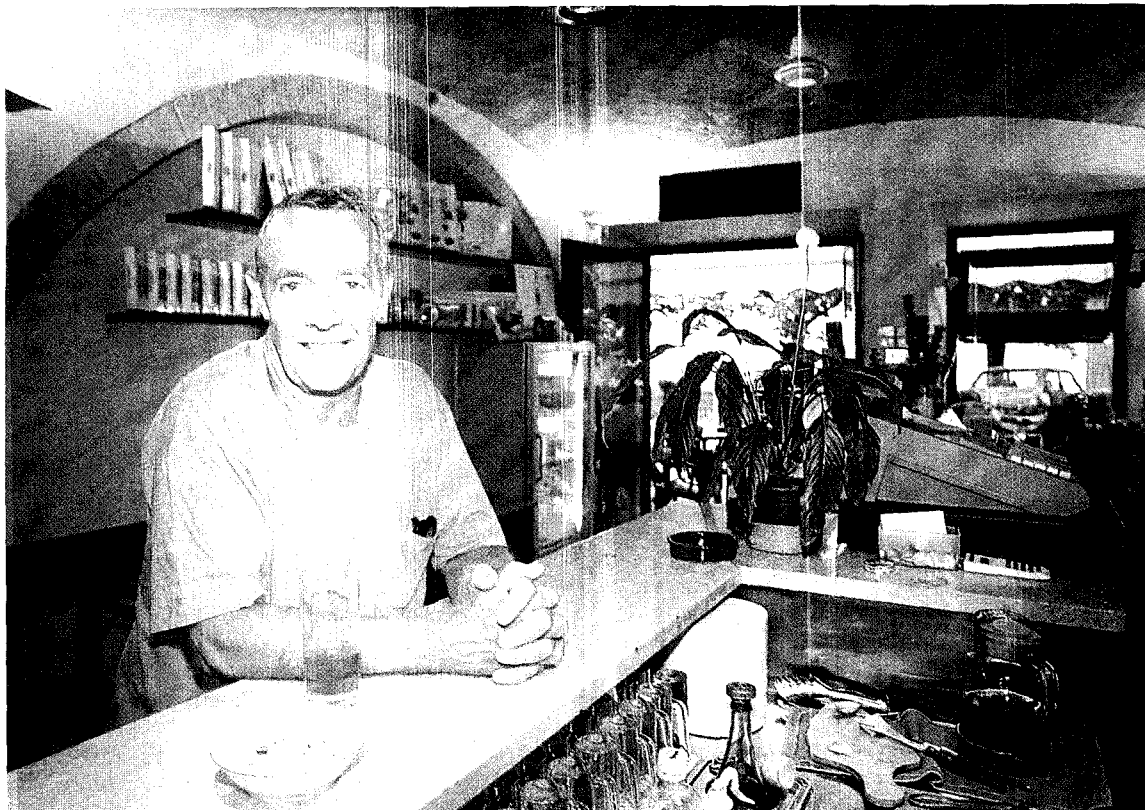
Graeme's style is a bit nouvelle, Julie's more rustic. And when it works, the results are very good: bruschetta with fava-bean purée, Parmesan, and roasted yellow-and-red peppers, or grilled guinea hen with saffron risotto and radicchio.

Because Orso is more Italianate than genuinely Italian, as Gael Greene put it in her glowing 1983 review, it's sometimes

WHEN ALLEN, WHO grew up in Jackson Heights of Scotch-English descent, got out of the Army in the fifties, he was hanging out at P. J. Clarke's. "It was the hottest place in the world at that time," Allen says. "If someone was in the headlines that day—whether gangster, politician, or movie star—they'd probably be in Clarke's that night." One day, owner Dan Lavezzo sat him down and said, "Look, Joe, you're coming in at eleven and you're at the bar until five in the morning. You're wasting yourself. Come work for me till you decide what you want to do." Clarke's was great training—the food wasn't fussy, but the clientele was, and in Lavezzo, Joe Allen watched an expert at work. It was Lavezzo who came up with the idea of making a hamburger chic in a Third Avenue saloon.

In 1959, Allen and a partner opened a place on Third Avenue and 73rd Street—the first of the P. J. Clarke clones, those brick-wall-and-hamburger joints that would come to define the Upper East Side hangout for years. "I knew I was in the right business," he says, "when I realized you could get up at ten and not be late for work."

In 1965, he opened Joe Allen. In 1972,



JOE ALLEN AT THE BAR CENTRALE IN SAN CASCIANO DEI BAGNI.

he started expanding his universe. Joe Allens sprouted in Paris (1972), Los Angeles (1974), London (1977), and Toronto (1979). After Orso's success, Allen opened the branches in Toronto, London, and L.A. "Joe's worked out an amazing life for himself," says one friend. "He's managed to duplicate his formula for success all over the world, which means that

about whom he sits with and how long he stays, and, of course, his taciturnness lends him an air of mystery. The less he says, the more interesting he seems."

Liz Smith calls him one of the last romantic spirits left in New York. "He's in the tradition of Toots Shor and Danny LaVezzo," she says. "To me, he's the nearest thing to Humphrey Bogart in *Casablanca*.

as real scoops go, I don't suppose Pee-wee Herman with a beard really counts, does it?"

"Since I've always lived and worked on the East Side and avoid crossing Fifth Avenue whenever possible, it's not my turf," says the *News*'s Richard Johnson.

New York's John Simon says he would go there more often if it weren't so impossible to book a table. "I rather enjoy," Simon says, "watching various celebrities carry on. For example, I found it most interesting watching Geena Davis and Jeff Goldblum in their premarital, courting phase. Since it was a very small table, and since they both have very long legs, it was impossible to ignore them holding hands and playing footsie under the table." And it wasn't until

he sat at the table next to Maggie Smith and heard her carrying on with Roddy McDowall that he realized *Lettice and Lovage* was "not so much acting as being. Which is not to say that is bad. In fact, far from it."

Everyone agrees that getting a table is tough, since reservations are *only* taken a week in advance. Every morning at exact-

TABLES ARE TOUGH TO COME BY

he never has to stay in the same place long enough to get bored."

It also helps explain the restaurant's everyone-knows-everyone spirit. When the crowd that eats at Orso in L.A.—Sue Mengers, Kurt Russell, and Goldie Hawn—come to New York, they often end up at Orso's. It's familiar, they know what to expect, and they know they'll be taken care of.

BECAUSE HE'S ACTUALLY A very shy and introverted person, Allen's an anomaly in this business. He's not all over the place. He parcels out his intimacy," says Roy Scheider. "His presence is always felt, but he's not the gregarious type that plants himself at your table. He's particular

He's this tough little New Yorker with a marshmallow heart. He's too discreet to ever call with a story, but God knows, he's seen it all."

Take the night Elizabeth Taylor showed up with Maggie Smith, Joan Plowright, and James Coco. When Elizabeth Taylor found out the paparazzi were lying in wait outside, Allen took the actors down the stairs through an underground passageway linking Orso with Joe Allen and tucked them into a limousine. "They were like little children," a staffer remembers. "They thought it was all great fun."

"A restaurant like Orso is valuable," says former *Daily News* columnist Billy Norwich, "because you spot these odd combinations of people. For example, if I see John Malkovich dining with Alec Baldwin, chances are a deal's in the works. As far

ly ten, the phone machine is turned off and the switchboard starts lighting up with calls for that day the following week. It's not unusual for the restaurant to be completely booked for pretheater by 10:30.

"It's the only fair way to do it," says Allen. But still, it makes people furious. Weekdays, Orso is a regular commissary for employees of the *New York Times*, and Allen says that Wednesday matinees can turn into "a thousand screaming women splitting a salad eight ways." Tables are toughest to come by during the 6-to-8 p.m. pretheater blitz. That's when the Upper East Side and Scarsdale descend. From eight to ten, all is relatively calm. The crowd tends to be discreet and low-key. But after 10:30, the place turns into Club Orso—complete with table-hopping, the blowing of kisses, the sharing of secrets. "You walk in that room, and it's absolutely golden," says Mercedes Ruehl. "And the wonderful thing is that everyone's an honorary member—at least for tonight."

ORSO
BUCKO

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Illustration by Jeanne Fisher



This page: Silk "Sunflower" hat, \$175. Opposite: Top, Parisian-straw "Chignon" hat with silk zinnia, \$125; center cotton "Under the Palm Tree" hat, \$225; bottom, Pagliara-straw "Brittany" hat with grosgrain-ribbon trim, \$185 all at Lola Millinery (102 St Marks Place).

*Hair: Avram at
Vidal Sassoon Salon
Makeup: Timothy Metz
for Vartali Salon
Florist: Eric Landgraf*

Photographed by Chuck Baker

The Hat



Lola

Hats have always been dramatic, but now they can be droll too.

"My Under the Palm Trees hat seemed like a natural," says Lola Ehrlich of Lola Millinery. "After all, what gives you better shade than a palm tree?" Her little downtown shop is positively brimming with such madcap creations. Ehrlich has designed haute hats for Christian Francis Roth, Donna Karan, and—ooh la la!—Miss Piggy.

Is there a love-hat relationship in your future?


By Martha Baker



BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan



Ruby Sippers

O voyager, remember your first time in Rome (an innocent abroad) and the breakfast for two on a tiny balcony overlooking the city? The waiter served: a fresh rose, coffee, toast . . . and orange juice. But the juice was the color of a cabochon ruby and glowed like a dark jewel. Before you could say "But," he gently and wearily explained, "Signora, it is the juice of the blood orange." So you sipped, drank, and never forgot the taste. Now Sicilian blood oranges are flash-frozen by Romanza in Italy and imported by the Marex Corporation of Pelham Manor. Each colorful container (around \$1.50) holds seven ounces of fresh-frozen (not concentrated) juice, enough for one serving.

—**Barbara Costikyan**
BALDUCCI'S/424 Sixth Avenue, at 9th Street/673-2600
FAIRWAY/2127 Broadway, near 74th Street/595-1888



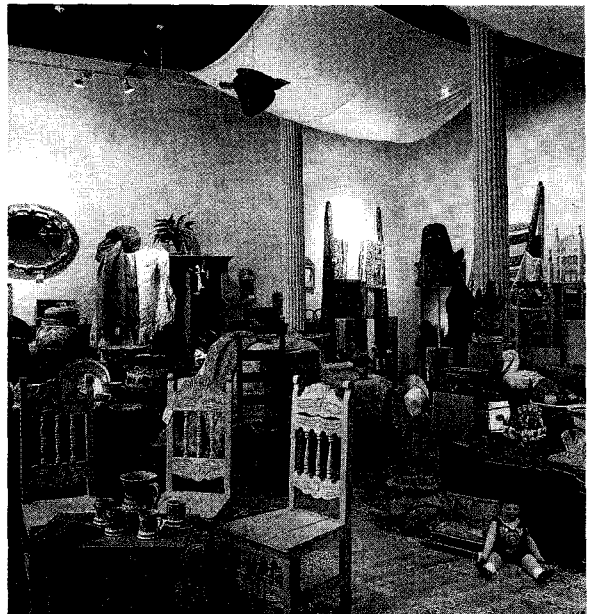
Plate of the Art

In the forties and fifties—a time when it was safe to drive around with elaborate hood decorations and even car radios—cast-aluminum license-plate ornaments like these were as popular as bumper stickers are today. Sold at souvenir stands around the country, they commemorated cities, states, national monuments, and sports teams. Alan Luchnick of Back Pages Antiques recently came upon a cache—chipped, rusted, and corroded—which he had replated and repainted. The results? Endearing folk art that we'll happily hang on our walls, not our cars (\$175 to \$250).

BACK PAGES ANTIQUES/125 Greene Street/460-5998

Bazaar Happenings

Suzanne Rubin and Ricardo Diaz had to fight pigs and chickens to get to tiny Mexican villages so they could handpick wood carvings, pottery, weavings, and furniture for their new shop. They searched for the unusual—things not often seen in New York—then opened Bazaar Sabado, as exuberant a mix of colors, smells, and textures as you'd find in any Saturday market in Mexico. Straw litters the wood



floor, the smell of cinnamon from scented brooms hangs in the air, and everywhere are vivid throws, bold pots, bright baskets, painted cupboards, and showy papier-mâché dolls. But not everything is Mexican. Rubin and Diaz mixed their south-of-the-border finds with Yugoslavian benches, hand-painted mirrors from upstate New York, and Carolina birdhouses to create an enchanting world. (From \$2.50 for a napkin to \$75 for a terra-cotta pot to \$450 for a hand-carved skeleton mask.)

BAZAAR SABADO/54 Greene Street/941-6152

GUN-SHY

“ . . . Many things in *The Naked Gun 2½* are funny. John Singleton’s honest *Boyz N the Hood* is nothing if not responsible. . . .”

IN *The Naked Gun 2½: The Smell of Fear*, “un film de David Zucker” (so the credits inform us), a lemon squeezed too hard at a White House dinner flies through the air and lands in Winnie Mandela’s turban. *Naked Gun 2½* indiscriminately mashes together farce, slapstick, and burlesque. The errant lemon is funny—many things in the movie are funny—but I found myself wearing down fast at this picture, just as I have at the earlier productions of *metteur en scène* Zucker, *Airplane!*, *Top Secret!*, *Ruthless People* (all directed with Jerry Zucker and Jim Abrahams), and *The Naked Gun* (solo). I suppose Winnie Mandela deserves a lemon in her halo, and there’s a first-rate joke involving Michael Dukakis, but why dwell so heavily on Barbara Bush, who gets smashed, dumped, and finally stripped down to a slip by the end of the movie? C’mon, guys, Barbara Bush?

At the office of Lieutenant Frank Drebin (Leslie Nielsen), the camera passes across one of those police-station clouded-glass doors, and the silhouette of a woman taking a shower appears. Zucker’s ruling principle is dirty-mindedness—nookie is bursting out everywhere. The sensibility is adolescent, reactionary, elbowing, gross. Most of the scenes of middle-aged men slaving over girls are too graceless to be funny, but Zucker scores with a parody of the goopy potting-wheel eroticism of *Ghost*. I’d like to see what he could do with the teepee goings-on from *Dances With Wolves*.

The collection of third-raters who people the Zucker movies is part of the atmosphere of enjoyable lousiness. George Kennedy and O. J. Simpson are on hand, and Robert Goulet glowers with villainy. But the cast of semi-stiffs, however eager, can’t really match what talented comic actors could do. Nielsen, with his virile mat of white hair and his shapeless nose, is more funny-looking than funny, and the others manage only a single tic—a weird look when they hear something not quite right—that they repeat over and over. Priscilla Presley, as Nielsen’s inamorata, has big cheeks and blinking eyes, a slight puffiness and blankness that make her hauteur endearingly cheesy. Presley is beginning to develop a comic style; she’s the closest thing to class in the crudely funny world of David Zucker.



OVERKILL: Leslie Nielsen in the middle of a Barbara Bush joke.

ON THE OPENING NIGHT OF *Boyz N the Hood* (July 12), young black gang members in roughly 20 of the 829 theaters in which the movie was playing shot off their guns, wounding 33 and killing one. The rest of the weekend was calmer. The movie, as I reported last week, is a sorrowful but finally upbeat portrait of a young man’s coming of age in south central Los Angeles; the sense of *Boyz N the Hood* is that gang warfare is inestimably tragic and stupid and that only a strong male presence in the household—a father—can prevent it. The movie is nothing if not responsible. John Singleton, the writer-director, cannot be held accountable for the violence. And though Columbia Pictures’ trailers may have had an inflammatory effect, they were only standard movie ads.

Some of the gunfire (usually between rival gangs) began as soon as the lights dimmed; some took place outside the theaters, some inside. What the gunshots mean is that a number of young men are so excited by the presence of images of gang warfare that they cannot see what the images or the context around them is actually supposed to mean. They react as viscerally as did the early movie audiences who ducked under their seats to avoid shots of the ocean rolling in. They may not even find it necessary to see the

images. Part of the response to *Boyz N the Hood*, in other words, confirms Singleton’s view of south central Los Angeles. Fights between gangs spring up out of nothing. Life is just fighting. The rest is waiting.

Young men like the ones shooting in the theaters must decide whether they want to live or die. The rest of us are generally sure that we do not want to die, particularly at the movies. I can understand why anyone might want to wait until *Boyz N the Hood* comes out in video. Nevertheless, assuming that things stay calm, I would hope that audiences will see the film in a theater. Movies are already in danger of being stifled by the demand for “positive” images. *Boyz N the Hood* is both “positive” and “negative”—it’s an honest movie. If the kids shooting off guns kill the movie commercially, it will be harder and harder for black artists to represent urban life honestly.

Seeing this decent movie is one way of supporting freedom for filmmakers. Beyond that, we have to decide whether we are satisfied with leadership that has allowed the urban environment to collapse to the point of chaos, cities in which guns are procurable by anyone. Yes, that sounds like a liberal editorial. What of it?

Art/Kay Larson **SPECTATOR SPORT**

“...In Robert Miller’s ‘Portraits on Paper,’ artists of all kinds parade their work around the walls, as various as any set of faces. . .”

AT HIGH SUMMER, THE USUAL SERIOUS BUSINESS is hard to endure. Enter the gallery group show, which can be pleasantly relaxed and intelligent enough to carry you through several visits—if it’s done as gracefully as “**Portraits on Paper**,” at Robert Miller. Organized by John Cheim, “Portraits” is a fine, light, casually consumable show for the people-watching season. It follows inevitably on the dense small exhibition that Chuck Close put together for the Museum of Modern Art last season of portraits from the permanent collection, all wedged next to one another and stacked to the rafters in fire-sale formation. That was an artist’s show, passionate and egalitarian—a presentation of infinite possibilities in the two-sided relationship of artist and subject.

Miller’s show is a spectator’s event. Artists of all kinds (including, of course, quite a few from the gallery) parade their work around the walls, as various as any set of real faces. Each drawing, photograph, or print, moreover, reveals the style (in the broad sense of character) of its maker. Bad press to the contrary, Julian Schnabel *can* draw, as he demonstrates in the rugged, literally heavy-handed *Drawing of Rene Ricard Wearing Jacqueline’s Pants on His Head as a Flemish Woman*, proving also that he can cite art history.

Francesco Clemente, on the other hand, is pure quicksilver, a magical draftsman of effortless fluency. The watercolor *Portrait of Jean Michel Basquiat* appears to be painted on the quiescent surface of a silver sea. It hangs next to Basquiat’s brutalist figure hacked into existence with oil stick. Nearby is a characteristically acid picture by Lee Krasner of herself as a young woman, looking petulantly over a shoulder, recognizing in herself, perhaps, a stubbornness already in place.

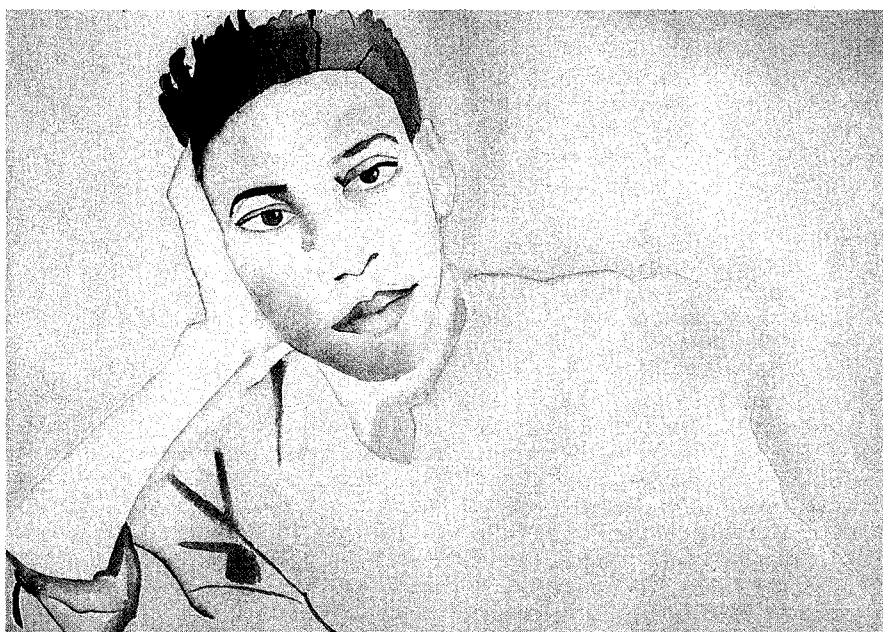
Portraits are the great equalizers, dissolving time and distance, and revealing the continuity of personality and expression. Artists and their audiences are on an equal footing—as artists are with one another. It’s not jarring to see a pair of Matisse’s graceful oval women on either side of Clarence John Laughlin’s ethereally campy post-Raphaelite photograph of Nan Byrne’s head draped with gauze in the St. Roch cemetery. Elsewhere, Andy Warhol, Man Ray, Alice Neel, Ellsworth

Kelly, Jean Dubuffet, George Condo, and Lucas Samaras keep mixed company.

The show marvels at varieties of style. Marsden Hartley does an odd, depressive view of himself as a gargoyle. Pat Steir, wittier and lighter, puts a pipe in her mouth and casts herself as Courbet. Leon Golub gives himself heavy glasses and a buck-toothed smile and titles the outcome *Self-Portrait as Kissinger*. Betraying Golub’s social-crusader side, Mike Glier draws him in heavy, serious strokes usual-

Museum had in mind when it brought **Chris Burden’s** five-ton errant planetoid to the Grand Lobby. But still smarting from painful budget cuts, the museum is probably happy to have Burden’s doomsday globe hanging in the entrance as a subtle reminder to politicians.

For the past two years, Burden and his assistants have been constructing a sphere fourteen feet in diameter, covered with an amalgam of real and fake rocks. Its surface is a telescoped landscape of cliffs,



UNTRUBLED WATERS: Francesco Clemente’s Portrait of Jean Michel Basquiat.

ly reserved for twenties utopian architecture.

And Bruce Nauman does a working drawing resembling the video of spinning heads he showed at the Whitney Biennial—a pair of red heads in outline, one flipped upside down over the other, reminding us that drawings are sometimes more detailed, and sometimes more elemental, than the “big” works. It’s their capacity for summing up that makes them so pleasant on a hot summer day when real simplicity seems almost within grasp. (41 East 57th Street; through August 2.)

CONSIDERING NEW YORK CITY’S WOES, ALL we need to complete the apocalypse would be an asteroid crashing into Times Square. I doubt that’s what the Brooklyn

canyons, tunnels, hogbacks, spires, chasms, and promontories, all of it as bleak and rugged as though Albert Bierstadt had been infected by the spirit of *Dune*.

Weaving around, under, and over it like yarn on a ball are toy freight trains and tracks in seven gauges, and their paraphernalia: bridges, switching stations, spurs, and so on. If, as Burden says, the planetoid is *Medusa’s Head*, then the trains and tracks are her snakelike “hair.”

Miniature worlds are usually parables. Burden is not an especially intellectual artist, and so to look too deeply at the technological metaphors here is to invite some confusion. (We’re told that Burden based this work on the nineteenth century’s concern that railroads would strangle

the earth; thus the parable is about the fear of fear itself.) Even when he gets philosophical, Burden is most focused on visceral, immediate experience. Hence the power of the body-threatening performances he did in the seventies—putting himself in a locker for five days, being shot in the arm, being nailed to the back of a Volkswagen bug—which were so physically intense, even in hearsay. Since then, his doomsday preoccupations have shifted focus from his body to the Cold War and, lately, to technology's grip on the planet.

Medusa's Head is a kind of toy in the best sense—a small parable universe where dangerous play can safely take place. Curiosity pulls you into these fascinating cranies, and only the sense of something ominous pulls you out again. (200 Eastern Parkway; through August 25.)

I FIRST RAN ACROSS **Glenn Ligon** LAST FALL at the newly created Dewar's Young Artists Recognition Awards, where he won top prize from four unanimous jurors. But Ligon already had access to the grapevine—enough to be recommended for this past spring's Whitney Biennial. Not even a year later, he has filled the Projects Room at Jack Tilton Gallery with paintings spoken for before the doors opened.

Ligon, 31, is responding to the growing literature of blackness that has emerged in this century, finding himself as a young black man in relation to text and self-perception. He has discovered and personalized the community of black writers by enshrining their words in sooty black letters on a (usually) white canvas. The pigment is as tangibly rich and powdery as coal dust. As the stenciled phrases repeat, their initial clarity is increasingly clogged with black oil stick, until the background thickens around them and swallows the words.

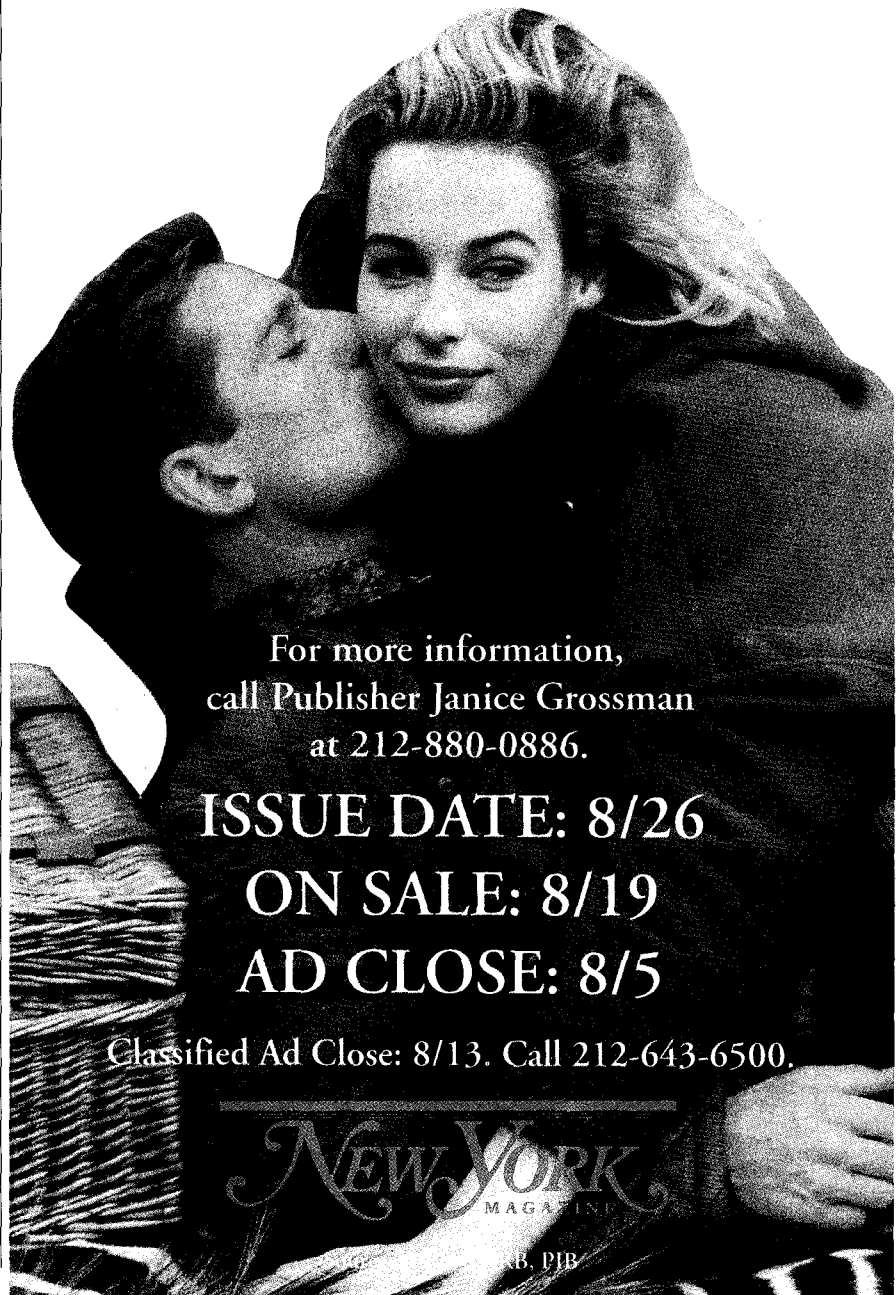
In spite of their stark simplicity, Ligon's paintings are emotionally complicated, if not romantic. Ralph Ellison writes of being (black and therefore) invisible, and his words are slowly rendered likewise. A red canvas alternates two names—**MARTIN** and **MALCOLM**—oscillating like the debate between violence and nonviolence. Elsewhere, the single word **PASSING**, repeated to the bottom, illustrates itself—a darkening and intensifying feeling, an oncoming uncertainty, obscuring classical clarity. **PASSING** links issues of race and color to a metaphor of threatening change and dangerously thickening tangibility. Black and white, no longer polarized, are obscured.

Ligon proves once again how rich a simple idea can be. Perhaps it's too simple to sustain him forever, and there is some worry about whether he can paint himself out of this corner. But for now, it's a good corner, as big as a library. (24 West 57th Street; through August 17.)

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Books/Rhoda Koenig

THE JAMES GANG

“...As a portrait of this clan, of their influence on art, thought, and one another, Lewis’s multi-biography is a superb achievement. . .”

The Jameses: A Family Narrative, by R.W.B. Lewis. Farrar, Straus and Giroux; 696 pages; \$35.

THE RIVALRY OF EUROPE AND AMERICA, THE conflict between engagement in life and withdrawal from it, the mutual envy and contempt of the artistic and the moneyed—so many themes that form the intellectual and psychological currents of the nineteenth and twentieth centuries are embodied in the family saga of the Jameses. As a portrait of this clan of geniuses, of their influence on art and thought and one another, R.W.B. Lewis’s multi-biography is a superb achievement, sympathetic without sycophancy and full of learning that it carries lightly.

Lewis takes the family history up to the present day, with a look at several characters distinguished for their accomplishments and associations: One James, a socialist, wrote a book called *Jesus for Jews* and was banned from England for anti-monarchism; another married Alexander Calder. Lewis’s focus, though, is on the nineteenth-century siblings whose American line began with the man to whom Lewis gives the rather ducal title William of Albany. That William James arrived from Ireland in 1789 with “a very small sum of money, a Latin grammar . . . and a desire to visit the field of one of the revolutionary battles.” William’s descendants would perform prodigiously in the fields of learning and war; his “small sum,” after William established himself as a merchant in the booming river city, would grow into a fortune that, at the time of his death in 1832, was reckoned greater than any in the state of New York except John Jacob Astor’s. His elder son, Henry, when told of his inheritance, was said to have remarked, “Leisured for life.” Indeed, for two generations no James went into business, and then it was to lose money.

Henry sired the philosopher and psy-

chologist William, the novelist Henry (who at first signed himself Henry Jr., as his father was well known as a writer on theological subjects), the overshadowed Wilky (a Civil War hero), Bob (an alcoholic), and the odd woman out, Alice, who devoted herself to invalidism with indefatigable energy. Giving his children a cosmopolitan upbringing, Henry shuttled them between New York, Boston, Newport, Paris, London, and Geneva, instilling a sense of dislocation as much as of the past. The elder Henry disparaged the

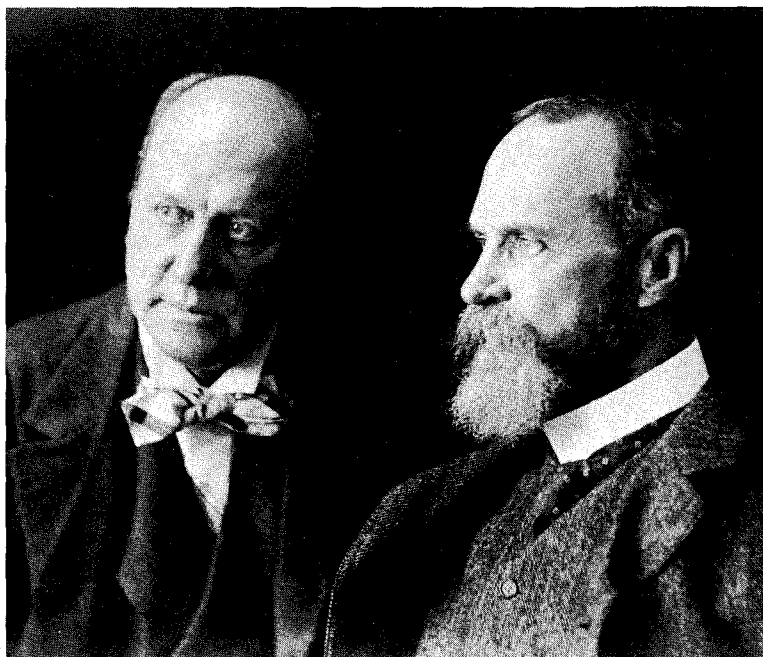
struggle and risk was a codification of his own fight against slipping into “the pit of insecurity beneath the surface of life.” That fear and his jealousy of the freedom of fiction (what he called “the resistless air of romance”) were also reflected in his often dismissive attitude toward his brother’s novels. Sent *The Golden Bowl*, he told Henry to “write a new book, with no twilight or mustiness in the plot, with great vigor . . . in the action, no fencing in the dialogue, no psychological commentaries, and . . . straightness in the style. Publish it

in my name. I will acknowledge it, and give you half the proceeds.”

Fleeing the pragmatic world of his brother, Henry settled in London, “an observer in a place where there is most in the world to observe.” Though Henry’s cultural and social leanings disposed him toward England, he was no doubt satisfied to have, in exile, an objective correlative for his perpetual sense of alienation. He also found a place where disillusion could be equated with sensitivity rather than inadequacy. Explaining why he would not marry, he said, “I should be guilty in my own eyes of an inconsistency—I should pretend to think just a little better of life than I really do.” But even the most

congenial place could not stave off depression: Henry had to give up his dramatic ambitions when, at the first night of one of his plays, he was booed; when the sales of the uniform edition of his collected works were negligible, he felt, as he told his friend Edith Wharton, a “brush of the dark wing.”

Having looked long and deep into the abyss, however, the Jameses were able to be astoundingly productive—even Alice, afflicted, in Henry’s words, with an “intense horror of life and contempt for it,” wrote a diary full of lively and polished observations. They were, ironically, a success story created out of the consciousness of failure, the shadow of dread cast by mountains of gold.



BROTHERS OF INVENTION: Henry and William.

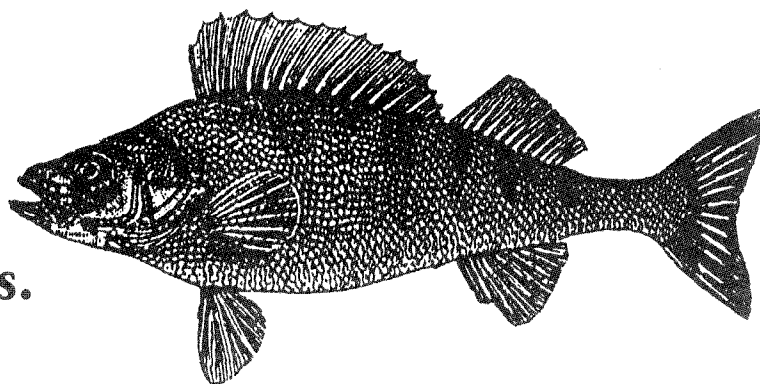
parlor-bound English intellectuals (“Life to them began and ended in conversation, not in action”), but it was in England that he had his greatest spiritual crisis, an 1844 event that, in contemporary language, one would call an anxiety attack (“a perfectly insane and abject terror. . . I felt myself a wreck; that is, reduced from a state of firm, vigorous, joyful manhood to one of almost helpless infancy”).

This episode and its reverberations would find an echo a generation later in William’s experience of irrational terror (“It was as if something hitherto solid within my breast gave way entirely, and I became a mass of quivering fear”). His lifelong emphasis on the importance of

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Among the special events and ongoing programs this summer are the free Tradewinds World Music Series in August, a Labor Day Weekend Folk Music Festival, a Grucci fireworks display on September 1, improvisational comedy performances at the Seaport Theater, and walking tours of the harbor area.

Nestled at the foot of the downtown skyline—and with a view of five bridges—the Seaport evokes the feeling of a waterfront fishing

village with the ambience of a neighborhood community. Its pedestrian-only cobblestone streets are populated by performers, craftsmen and -women, and old-fashioned-pushcart vendors. And in the restaurants and shops, the staff are generally helpful and unharried. At every turn, the Seaport's maritime heritage asserts itself: from the tall masts of the 347-foot *Peking*—and other floating exhibits of the South Street Seaport Museum—to the Pier 17 Pavilion to the Fulton Fish Market, packed to the gills and bustling weekdays from midnight to dawn.

Within walking distance of Wall Street and just minutes away by taxi from midtown, the Seaport is accessible by bus and subway from anywhere in the city. This guide to shopping, dining, and activities may help to inspire a visit. But above all, remember: It's always cooler by the water.



Shopping

Ann Taylor—25 Fulton Street, 608-5612. This women's designer boutique—one of the first in the new Seaport—carries coolly elegant suits, separates, and shoes.

Banana Republic—Pier 17, 732-3090. The cargo here consists of summery cottons for men and women—in khakis, blues, and gleaming whites.

Big City Kite Company—Pier 17, 3rd floor, 385-1173. Colorful designs and animal figures—including Alice's White Rabbit—grace these high-flying objects.

Brookstone—18 Fulton Street, 344-8108. An array of gadgets for the home, car, sports, and travel. The insulated wine-bottle cooler would come in handy for picnics.

Caswell-Massey—21 Fulton Street, 608-5401. Scented lotions, soaps, and shaving creams for body and bath, displayed in a fragrant setting.

Country Road Australia—199 Water Street, 248-0810. This store specializes in men's and women's silk, linen, and wool clothing for weekend or office wear.

The Gap—Pier 17, 2nd floor, 374-1051. Staples for an urban wardrobe—from blue jeans, khakis, and white shirts to the season's latest: plum T's.

J. Crew—203 Front Street, 385-3500. Items from the catalog are available here, in the only retail branch in the tri-state area.

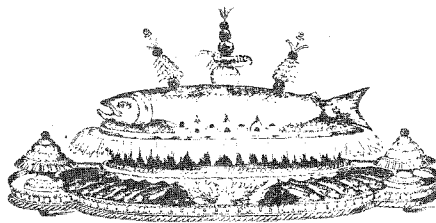
Knits & Pieces—Pier 17, 2nd floor, 406-2562. A collection of cotton knitwear at affordable prices. The basic colors and styles include Shaker-inspired patterns.

Limited Express—Pier 17, 693-0247. Kicky clothing for *jeunes filles*. The adjoining Bath & Body Works shop sells scented lotions, soaps, and shampoos (try sea spray).

Pavo Real—Pier 17, 2nd floor, 233-3721. The name means peacock; the store carries one-of-a-kind handknit sweaters imported from South and Central America, Indonesia, and Australia.

Rocky Mountain Chocolate Factory—11 Fulton Street, in the Fulton Market Building, 393-1270. Granny Smith caramel apples line the counter; candy and chocolates are sold by the pound.

The Sharper Image, Pier 17, 693-0479. A toy store for adults, featuring high-tech items designed with a sense of humor.



Dining

Cafe Fledermaus—One Seaport Plaza, 269-5890. Pastries, coffees, and simple meals are served in this European-style cafe with indoor and outdoor seating.

The Food Court, Pier 17. Familiar finger-food choices, including burgers, deli, ice cream, and more.

The Food Hall, Fulton Market Building. Gourmet foodstuffs and produce, from sweets to coffee, tea, and spices.

Fulton Street Cafe—11 Fulton Street, in the Fulton Market Building, 227-2288. The fresh seafood and raw bar make this indoor-outdoor patio restaurant popular for casual dining.

Gianni's—15 Fulton Street, 608-7300. Northern Italian cuisine is the specialty here, served in an outdoor setting in the heart of the Seaport.

Gilmore's Deep Blue—11 Fulton Street, in the Fulton Market Building, 227-9328. Nightly piano music accompanies an American menu of steaks, seafood, pasta, and sandwiches.

Harbour Lights—Pier 17, 3rd floor, 227-2800. This white-tablecloth restaurant offers live music, seafood, and an impressive view of the Brooklyn Bridge.

Jade Sea—Pier 17, 2nd floor, 285-0506. The Hong Kong Chinese cuisine includes Peking-style duck, ginger lobster, and banana shrimp. Dim sum brunch is served Saturday and Sunday 11 A.M. to 4 P.M.

Liberty Cafe and Oyster Bar—Pier 17, 3rd floor, 406-1111. An eclectic menu of California-style cuisine (including individual pizzas cooked in wood ovens) complements a sweeping harbor view.

MacMenamin's Irish Pub—Pier 17, 3rd floor, 732-0007. Hearty sandwiches and a changing selection of Irish specialties.

Roebbing's Bar and Grill—11 Fulton Street, in the Fulton Market Building, 608-3980. Norwegian salmon, New England clam chowder, and Roebbing's fisherman's stew are some of the seafood offerings here.

Sgarlato's Cafe—Pier 17, 3rd floor, 619-5226. This family-owned restaurant prepares seafood and continental specialties with an Italian twist.



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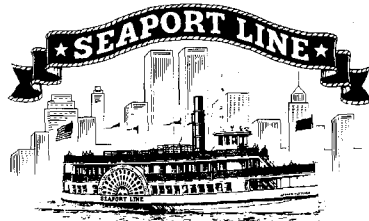
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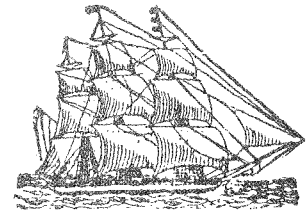
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Activities

The Seaport Line (233-4800 for information; 233-5010 for reservations). The Seaport Line operates several vessels. Ninety-minute, narrated sightseeing cruises around Manhattan are conducted aboard the 19th-century paddle-wheeler *Andrew Fletcher* and the steamboat *DeWitt Clinton*. The boats leave hourly 11 A.M. to 5 P.M. every day of the week throughout the summer. The cost is \$12 for adults, \$6 for children.

- These same boats are used for cocktail, jazz, dance, and rock and roll cruises. A special fireworks cruise is set for September 1. Call for the full schedule of dates and times.

- The Seaport Line also operates the three-masted schooner *Pioneer*, which is actually a part of the South Street Seaport Museum. The 106-year-old *Pioneer* accommodates up to 40 passengers (who are encouraged to assist the crew) and sails four times a day. Tickets for this two-hour journey back in nautical time are \$15 for adults, \$12 for senior citizens, and \$7 for children. For reservations, call 669-9417.

The South Street Seaport Museum, 669-9400. The single \$6 museum ticket (\$3 for children) gains admission to:

- The historic *Peking*, the second-largest sailing ship in existence;
- The Museum Gallery, currently showing an exhibit of prints and paintings titled "Hemm'd Thick With Sailships: 19th-Century Views of New York Harbor";

- "Something Fishy," an interactive exhibit at the Children's Center;

- And the Maritime Crafts Center, the Boat Building Shop, and Ships Restoration Tour—all dedicated to keeping the seafaring spirit alive. ●

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A LITTLE LIGHT MUSIC

“...The good things about *A Little Night Music* cannot disguise the musically barren material. *Tosca* has touches of Grand Guignol. . .”

THE DELICATELY BALANCED ECONOMICS OF opera, always an expensive business, dictates slow change. Last year, we caught just a few glimpses of the “bold new vision” that Christopher Keene eventually hopes to reveal as general director of the **New York City Opera**, and more evidence of what that might mean will be unveiled during the coming months. Meanwhile, the company has, as usual, tiptoed cautiously into its summer season by presenting four productions drawn from stock and with proven box-office allure.

Some might argue that the City Opera did not even open with an opera at all. If Stephen Sondheim's threadbare score for *A Little Night Music* is best performed by actors who can sing rather than opera

Happy Fella and a revival of *Brigadoon*.

All of this will, of course, be irrelevant to anyone who admires the meager charms of *A Little Night Music* more than I do, particularly since the production is a handsome one and most of the performances are even stronger than they were a year ago. The central, middle-aged couple in this comedy of amorous realignments has ripened nicely: George Lee Andrews now enlivens Fredrik Egerman with an appealing touch of gentle self-mockery, and Sally Ann Howes has added numerous welcome whimsical nuances to fill out what had been a rather plain portrait of the worldly *Desirée*. As her mother, Madame Armfeldt, Elaine Bonazzi is a marvel. With a tilt of the head or a twist of the

has somehow persuaded the orchestra to play the score with the sort of instrumental refinement and transparency they usually reserve for Mozart. Even all these good things cannot disguise the musically barren material, though, and in the end, I would gladly have traded the whole evening for another chance to savor Bergman's film.

The City Opera next turned to more legitimate matters with an honorable but not very convincing performance of *Tosca*. Come to think of it, I wonder whether one can see a riveting *Tosca* anywhere these days, since the opera, although still a popular favorite, has apparently become impossible to cast. The scarcity of suitable voices is not so much the problem as finding singers willing and able to act out the flamboyant plot with the necessary skill and burning conviction. Probably few would notice even if they did, since audiences now seem to respond to this once-shocking melodrama as a piece of high operatic camp accompanied by some pretty music. The City Opera revival was enthusiastically applauded, but there was also much giggling along the way, no doubt encouraged by the English supertitles and director Frank Corsaro's touches of Grand Guignol—this *Tosca* doesn't just stab Scarpia but goes after him like a crazed ax murderess.

In any case, Martha Thigpen has the right vocal mettle for *Tosca*, although her useful if rather rusty dramatic soprano is marred by a tendency to blast, spread, and veer out of control when pressured. Pretty much the same can be said of Antonio Barasorda's energetic but hardly ingratiating Cavaradossi. Of the three principals, Harry Dworchak makes the most pleasing sounds, but his villainous Scarpia is a dull dog scarcely worth kicking, let alone carving into pieces. The most impressive contribution comes from the conductor, Steven Sloane, in his company debut, leading a well-knit but ardent performance of Puccini's notoriously tricky score.

The same composer's *Turandot* might at first seem beyond the City Opera's means, especially to those who enjoy the spectacular million-dollar Zeffirelli version currently in the Metropolitan's repertory. Admittedly, Beni Montresor's sets cannot compete with the Met's in terms of extravagance and piles of vulgar chinoise-



NIGHT MOTHER: Elaine Bonazzi (center) as Madame Armfeldt in *A Little Night Music*.

singers who can act, doesn't that tell us where the piece really belongs? Exactly how are the needs of such a show enhanced when produced by an opera company if most of the cast must be imported from Broadway, on or Off, and heavily amplified? These are questions worth pondering, especially since the City Opera's commitment to musical comedy now seems even deeper than when Beverly Sills called the tunes—coming up in September are a new production of *The Most*

voice, she manages to restore much of the warmth and humanity that Ingmar Bergman gave this wonderfully witty character in his enchanting film *Smiles of a Summer Night*, the source for the show.

Other successes include Kevin Anderson's befuddled and attractively sung Henrik, Maureen Moore's serpent-toothed Charlotte, and Joanna Glushak's sensuously earthborn Petra. Scott Ellis's stage direction retains its graceful poise, and Sondheim specialist Paul Gemignani

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rie, but their rich, dark-hued, slashing colors suggest a mysterious China of ancient myth and whiplash cruelty far more effectively. The production has been intelligently and imaginatively restaged by Jonathan Eaton, who also takes the opera seriously and illuminates it with many telling strokes: the mute Prince of Persia's death march in Act I, for example, which becomes a powerful dramatic catalyst in motivating Calaf's decision to challenge Turandot. I also liked the idea of having Liù sing her prophetic suicide aria from Turandot's own regal staircase—the slave girl placed literally in a position of higher moral authority as she directs her melting words downward to the half-conquered icy Princess.

Ealynn Voss sails through the stratospheric title role with commendable ease, tonal security, and declamatory force—a commanding presence, physically as well as vocally, that gradually and rightly becomes the opera's imposing centerpiece. Thomas Booth (Calaf) and Edith Davis (Liù) sound a bit tentative and underpowered by comparison but not distressingly so; the important choral contributions are made with pluck and precision; and the orchestra plays its heart out for Guido Ajmone-Marsan. As a satisfying evening of repertory opera, *Turandot* at the State Theater has much to offer.

The more modest attractions of Bizet's *Les Pêcheurs de Perles* also are worth sampling. The sets (Robert O'Hearn) could be a Hollywood-back-lot vision, circa 1948, of old Ceylon, and the direction (David Pfeiffer) follows suit—quaint fisherfolk plying their trade, half-naked dancing girls and boys, colorful Brahmanic rituals, and a steamy rivalry between two friends over a mysterious veiled virgin priestess. Since gentle touches of kitsch seem to be exactly what the opera asks for, and since all of it is applied with evident affection, I see no grounds for serious complaint except from those constitutionally allergic to this sort of thing. Even Bizet began to lose interest in the preposterous plot midway through Act II, but until then, at least, his melodic inspiration never flagged.

No one, least of all the composer, would be likely to complain about Jeffrey Knee-bone, who warms Zurga's music with stylish vigor and a rounded, finely tuned baritone—a new singer to the company and potentially a major one. Joan Gibbons as Leila and Michael Rees Davis as Nadir are sometimes under stress—she during occasional flights of coloratura and he from an inability to produce a pianissimo head tone when required—but both are otherwise appealing singers who respond with sense and sensibility to the pretty music Bizet has given them. They also benefit considerably from the affectionate and supportive playing of the orchestra under Mark Gibson's dependable baton.

Dance/Tobi Tobias

LIFE WITH DADA

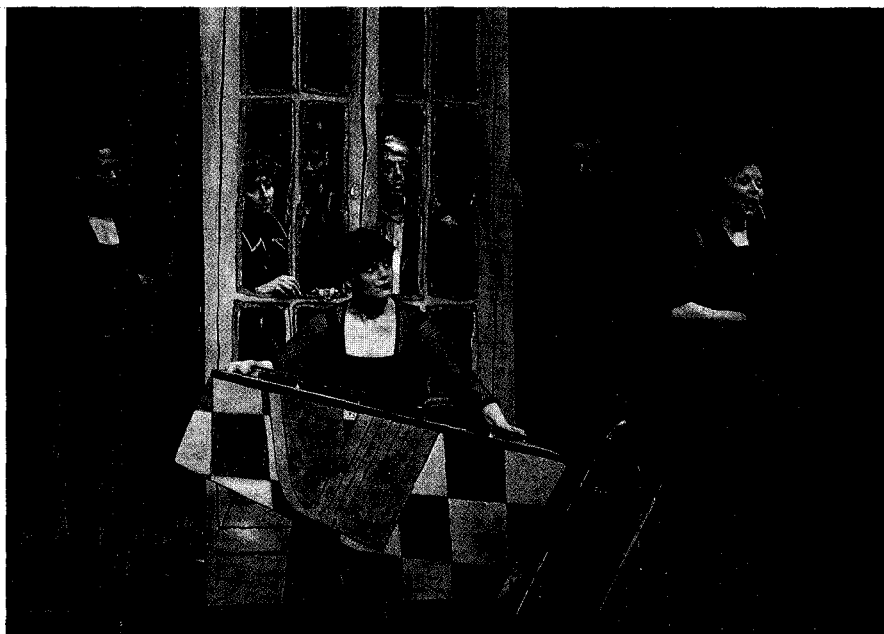
“...The chief beauty of this sad and funny piece by David Gordon, Red Grooms, and Philip Glass is not its meaning but its means. . .”

The Mysteries and What's So Funny?, THE opening installment of the ridiculously titled “Serious Fun!” festival at Alice Tully Hall, is something you might call a multimedia work by a group you might call the Three Gs. **David Gordon**, who has worked extensively in the dance field, is definitely the chief “G” here, responsible for text and direction, with Red Grooms and Philip Glass playing backup.

In this witty and touching exercise in controlled chaos, with its disarming—and deceptive—air of the homemade, Gordon charts two themes: life at its domestic level, present and ancestral, and a life in art. In other words, the mystery of who we are (and why) and what we aspire to make (and why). For family, he presents us with three generations of what must be his own kin, but they're generic enough in their platitudes, their tragedies, and the sweet poignancy of their sentiments to be Everyfamily.

Representing art, Gordon gives us the Dadaist Marcel Duchamp (embodied with relaxed charm and crackerjack timing by Valda Setterfield, who happens to be Gordon's wife). Duchamp matches Gordon's aesthetic in numerous ways, among them the play of a free-associating antic genius and an instinct for the ready-made that transforms the ordinary into art. Gordon also seems attracted to Duchamp's being so at home in life that he can love simple existence even more than the creative act. “I like breathing better than working,” intones the sublimely calm Setterfield with an enigmatic smile.

The “mysteries” Gordon probes are issues that would naturally preoccupy a person of his years (55), family situation, and occupation: the inevitable unraveling, with age, of the self you once knew; the artist's desire for recognition and, yes, fame; the haplessness of parent-child relationships; the enormous compromises necessary to an enduring marriage; the fact that primal emotions, such as rage, sustain as well as destroy; the obtuseness of professional art watchers who pose highfalutin questions when they should just look at the material in front of their face and shut up; and the parallel probing of psychotherapy in its near-futile attempt to understand and heal the walking wounded. If the artist's family and critics don't do him in with impossible ques-



PRIMAL RIB: Valda Setterfield (looking out window center right) and friends.

tions, his therapist will: “Is this the exact truth?” What is so funny—“Don't ask me; I don't know” goes the family's refrain—is that life itself can be understood, if at all, as one supreme Dadaist joke.

The chief beauty, however, of this gloriously sad and funny piece is not its meaning but its means. Typical of Gordon's work, it's constructed of fast-flying plays on ideas that draw simultaneously on words, movements, and images. The spoken text is fragmented, a single line batted from person to person like a Ping-Pong ball. (Characters are similarly apportioned among several players.) At other times, lines are intoned chorally, with mock solemnity, or rendered in canon. At all times, the speakers execute movement to suit, often manipulating props as well. The sole flaw of the work is that it's so packed with information delivered at such a lively pace with such subtly syncopated rhythms, you can barely take it in. Given the resulting vitality, I wouldn't want it otherwise, but I'd like to see it again.

Glass's contribution is fairly unobtrusive—pulsing notes that support both action and meditation. Grooms is more evident, imposing his customary ruckus in a set crammed with Duchamp references and dominated by the Mona

Lisa (mustache and goatee available, no doubt, in a do-it-yourself kit). He is especially good with the props of life: food-laden tables; unmade beds; picture frames and door frames (a device Gordon himself has often used to freeze and imprint an idea); porch steps (should nudes need to descend); a coffin. This man could probably make a hearse look like (serious) fun.

IT WAS PARENTAL BUSINESS THAT TOOK ME to the semi-annual performance of choreography created by advanced students at the Martha Graham School of Contemporary Dance. At this elegant, low-key display of brief works selected by the school's faculty under the supervision of its director, Diane Gray, I had the good fortune to see a near-perfect solo by a 25-year-old Norwegian woman, **Kristin Lööden**. Set to an excerpt from Mahler's First Symphony and called *Irreversible Steps*, it was Lööden's first professional work. The dance would have been heartening just for its coupling of instinctive craft with truthful feeling unaffectedly rendered. It was all the more encouraging because it proved that, with the aesthetic and financial disintegration and threatened collapse of our behemoth dance institutions, re-

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newal is possible in the simplest circumstances. I imagine Lödöen's total production budget to have been well under a plumber's hourly fee.

The irreversible steps of the dance are, of course, at once literal and metaphoric. A tall, strong woman in an unadorned black shift fixes her eyes on a distant horizon. She treads a horizontal path upstage, explores a diagonal track in which she pierces the space she earlier outlined, then retreats to her first road, palpating the space before her as if taking its measure. This stern linear patterning is elaborated with shifts in direction, forward and back; a few falls to the knee or to a seated or supine position; and a single startling moment in which one arm shoots straight up into the air and the body whirls in place like a column suddenly charged with electricity.

Lödöen is depicting a psychic landscape in which one examines one's past, understands and accepts it, then moves courageously, inexorably, forward. But the landscape remains clearly a geographic one as well—a wide, uncluttered terrain naked in the cool, blinding light of the north. It is stark, even barren, yet it holds the promise that once this lone, brave woman has surveyed and conquered it, it will flower. Willa Cather might have made this dance had movement, instead of words, been her medium.

One could easily read into the piece as well the influence of Graham's early work: *Heretic*, *Primitive Mysteries*, *Frontier*. The pioneer Lödöen depicts is not as fiercely intransigent as Graham's figures but, rather, calm and assured, at peace with herself and her surroundings, confident of her ability to deal with the challenge she faces. This is partly a factor of physical temperament: Lödöen projects harmony, while the young Graham (according to Barbara Morgan's photographs) was angular and knife-edged. It is also partly a result of Graham's having won victories over convention, which eases her successors' position.

There is no guarantee that Lödöen will fulfill the promise of her debut piece. It's auspicious, though, that she's beginning the way a modern dancer should—simply and sincerely, working from her own body and, one is led to assume, her own inner experience. She's an impressive performer. A magnificent, large-boned five foot nine, with a striking square face, she dances her size and impassiveness, at once voluptuous and regal in her bearing. She has enormous strength and agility—those falls depend on knees made of hard but flexible rubber—and she is deeply conscious of the importance of weight in rooting the kind of movement she uses. Equally significant, she exudes integrity. I admired immensely the phrase in this dance in which she turns and gravely salutes her place of origin.

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MOVIES THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—209 W. Houston St. (727-8110). #1—Through 7/30: *The Famine Within*. #2—7/24: *Shockproof* (1949); *Scandal Sheet* (1952); *Power of the Press* (1943). 7/25: *Hell and High Waters* (1954); *House of Bamboo* (1955). 7/26-27: *Forty Guns* (1957); *Run of the Arrows* (1957). 7/28-29: *China Gate* (1957); *Verboten!* (1959). 7/30: *The Big Red One* (1980); *Merrill's Marauders* (1962); *Falkenau, Vision of the Impossible* (1988). 7/31-8/1: *The American Friend* (1977); *Dead Pigeon on Beethoven Street* (1972). #3—*White Dog*.
2. **ESSEX**—Grand St. at Essex St. (982-4455). *Terminator 2*.
3. **ANGELIKA FILM CENTER**—18 W. Houston St. (995-2000). #1—*Slacker*. #2—*Regarding Henry*. #3—*Angel at My Table*. #4—*La Femme Nikita*. #5—*Regarding Henry*. #6—*Tat' Danielle*.
4. **BLEECKER MOVIE HOUSE**—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (807-9205). #1—*Archangel*. #2—*Poison*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*Jungle Fever*. #2—*Problem Child 2*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). *What About Bob?* Opening 7/26: *V.I. Warshawski*.
7. **MOVELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Terminator 2*. #2—*Robin Hood: Prince of Thieves*. #3—*Dutch*.
8. **THEATRE 80**—St. Marks Pl. bet. First and Second Aves. (254-7400). 7/24: *Cat on a Hot Tin Roof* (1958); *Night of the Iguana* (1964). 7/25: *The Front* (1976); *Mickey One* (1965). 7/26-27: *Stage Fright* (1950); *Strangers on a Plane* (1951). 7/28: *The Reckless Moment* (1949); *Caught* (1949). 7/29: *Band of Outsiders* (1964); *Breathless* (1959). 7/30: *And Then There Were None* (1945); *The Old Dark House* (1932).

9. **LOEWS VILLAGE THEATRE VII**—Third Ave. at 11th St. (982-0400). #1—*Boyz n the Hood*. #2—*Thelma & Louise*. #3—*Boyz n the Hood*. #4—*Bill & Ted's Bogus Journey*. #5—*Thelma & Louise*. #6—*Madonna: Truth or Dare*. #7—*City Slickers*. Opening 7/26: *Life Stinks*.
10. **VILLAGE EAST**—Second Ave. at 12th St. (529-6799). #1—*The Miracle, The Rocketeer*. #2—*Straight Out of Brooklyn*. #3—*101 Dalmations*. #4—*Through 7/23: Dark Obsession*. Opening 7/24: *Don Juan, My Love*. #5—*Ju Dou, Impromptu*.
11. **CINEMA VILLAGE** Third Ave.—Third Ave. bet. 12th-13th Sts. (505-7320). *Shadow of the Raven*.
12. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*The Naked Gun 2½: The Smell of Fear*. #2—*Point Break*. Opening 7/26: *Mobsters*.
13. **CINEMA VILLAGE 12th St.**—12th St. east of Fifth Ave. (924-3363). *Eating*.
14. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*Comfort of Strangers*. #2—*Truly, Madly, Deeply*. #3—*Drowning by Numbers*. #4—*Soapdish*.

14th-41st Streets

18. **LOEWS 19TH STREET EAST**—Broadway at 19th St. (260-8000). #1—*Regarding Henry*. #2—*The Naked Gun 2½*. #3—*Terminator 2*. #4—*Regarding Henry*. #5—*The Naked Gun 2½: The Smell of Fear*. #6—*Terminator 2*.
19. **NEW CHELSEA**—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Point Break*. #2—*Jungle Fever*. #3—*Problem Child 2*. #4—*Bill & Ted's Bogus Journey*. #5—*Robin Hood: Prince of Thieves*. #6—*Dutch*. #7—*Boyz n the Hood*. #8—*City Slickers*. #9—*Jungle Fever*. Opening 7/26: *Mobsters*.
20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Backdraft*. #2—*Madonna: Truth or Dare*. #3—*The Rocketeer*. Opening 7/26: *V.I. Warshawski*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *101 Dalmations*.
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *Dying Young*. Opening 7/26: *Mobsters*.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Regarding Henry*. #2—*City Slickers*. #3—*The Naked Gun 2½: The Smell of Fear*. Opening 7/26: *Life Stinks*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Dutch*.
26. **MURRAY HILL CINEMAS**—34th St. west of 3rd Ave. (689-6548). #1—*Dutch*. #2—*Thelma & Louise*. #3—

Bill & Ted's Bogus Journey. #4—Boyz n the Hood. Opening 7/26: V.I. Warshawski.

42nd-60th Streets

- 31. NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—Jungle Fever. Dutch. #2—Problem Child 2. Opening 7/26: Mobsters.
- 32. LOEWS ASTOR PLAZA**—44th St. west of Broadway. (869-8340). Boyz n the Hood.
- 33. CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—Through 7/25: Point Break. Opening 7/26: Another You. #2—Terminator 2. #3—Terminator 2. #4—Robin Hood: Prince of Thieves. #5—Through 7/25: Robin Hood: Prince of Thieves. Opening 7/26: Point Break. #6—Through 7/25: Terminator 2. Opening 7/26: Point Break.
- 34. EMBASSY 1**—Broadway bet. 46th-47th Sts. (302-0494). Bill & Ted's Bogus Journey. Opening 7/26: V.I. Warshawski.
- 36. EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). The Naked Gun 2½: The Smell of Fear. Opening 7/26: Life Stinks. **EMBASSY 3**—The Rocketeer. **EMBASSY 4**—Backdraft; 101 Dalmations.
- 37. WEST SIDE CINEMA**—Seventh Ave. bet. 47th-48th Sts. (398-1720). #1—Thelma & Louise. #2—Straight Out of Brooklyn.
- 38. WORLDWIDE CINEMAS**—49th-50th Sts. bet. 8th and 9th Aves. (246-1583). #1—Regarding Henry. #2—Jungle Fever. #3—Problem Child 2. #4—Dutch. #5—Madonna: Truth or Dare. #6—Dying Young. Opening 7/26: Mobsters.
- 40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). Regarding Henry. Opening 7/26: Life Stinks.
- 41. ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). City Slickers.
- 42. EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3020). Impromptu.
- 43. CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). #1—La Femme Nikita. #2—Tatie Danielle.
- 44. SUTTON**—57th St. east of Third Ave. (759-1411). #1—101 Dalmations. #2—The Rocketeer. Opening 7/26: V.I. Warshawski.
- 45. FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). Soap Dish.
- 46. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). Prisoners of the Sun.
- 47. BIOGRAPH**—57th St. east of Broadway (582-4582). 7/23-24: Die Hard (1988); Die Hard 2 (1990). 7/25-27: Butch and Sundance: The Early Days (1979); Butch Cassidy and the Sundance Kid (1969). 7/28-29: Three Smart Girls (1936); Three Smart Girls Grow Up (1939). 7/30-31: Rocky (1976); Rocky III (1982).
- 48. GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). Dutch.
- 49. PLAZA**—58th St. east of Madison Ave. (355-3320). Backdraft.
- 50. LOEWS FINE ARTS**—58th St. west of Fifth Ave. (980-5656). My Father's Glory. Opening 7/26: My Mother's Castle.
- 51. 59TH STREET EAST**—59th St. west of Second Ave. (759-4630). Problem Child 2.
- 52. MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—Point Break. #2—Jungle Fever.
- 53. BARONET**—Third Ave. at 59th St. (355-1663). Rob-in Hood: Prince of Thieves. **CORONET**—Robin Hood: Prince of Thieves.
- 54. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). Dying Young.
- 55. CINEMA I**—Third Ave. at 60th St. (753-6022). Through 7/23: Boyz n the Hood. Opening 7/24: The Doctor. **CINEMA II**—Through 7/23: Thelma & Louise. Opening 7/24: Boyz n the Hood. **CINEMA THIRD AVE.**—Through 7/23: Don Juan, My Love. Opening 7/24: Thelma & Louise.

61st Street and Above, East Side

- 60. UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—Through 7/25: Terminator 2. Opening 7/26: Another You. #2—Terminator 2.

They had what it took to build an empire...
They just built it on the wrong side of the law.

MOBSTERS



CHRISTIAN SLATER is Lucky Luciano
PATRICK DEMPSEY is Meyer Lansky
RICHARD GRIECO is Bugsy Siegel
COSTAS MANDYLOR is Frank Costello

UNIVERSAL PICTURES PRESENTS A STEVE ROTH PRODUCTION
"MOBSTERS" E. MURRAY ABRAHAM • LARA FLYNN BOYLE • MICHAEL GAMBON AND ANTHONY QUINN
MUSIC BY MICHAEL SMALL EXECUTIVE PRODUCER C.O. ERICKSON STORY BY MICHAEL MAHERN
SCREENPLAY BY MICHAEL MAHERN AND NICHOLAS KAZAN PRODUCED BY STEVE ROTH DIRECTED BY MICHAEL KARBELNIKOFF
R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
DOLBY STEREO
A UNIVERSAL PICTURE
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STARTS FRIDAY, JULY 26

CINEPLEX ODEON *NATIONAL TWIN B'WAY AT 44TH ST. 869-0950	CINEPLEX ODEON *WORLDWIDE CINEMAS 50TH ST. BET. 8TH & 9TH AVE. 248-1583	CINEPLEX ODEON *62ND & BROADWAY CINEMA B'WAY AT 62ND ST. 265-7486	CINEPLEX ODEON *1ST AVENUE & 62ND STREET CINEMAS 1ST AVE. AT 62ND ST. 752-4600
CINEPLEX ODEON *PARK & 86TH STREET CINEMAS 86TH ST. BET. PARK & LEX. AVE. 534-1880	CINEPLEX ODEON *BAY CINEMA 2ND AVE. AT 32ND ST. 679-0160	CINEPLEX ODEON *CHELSEA CINEMAS 23RD ST. BET. 7TH & 8TH AVE. 691-4744	CINEPLEX ODEON *ART GREENWICH TWIN 12TH ST. & 7TH AVE. 929-3350

*PRESENTED IN DOLBY STEREO® AND AT A THEATRE NEAR YOU NO COUPONS OR DISCOUNT TICKETS ALLOWED



**WILLIAM
HURT**

**MANDY
PATINKIN**

**CHRISTINE
LAHTI**

**ELIZABETH
PERKINS**

From The Director Of
"Children Of A Lesser God"

THE DOCTOR

A story about a surgeon
who became an ordinary patient and
then became an extraordinary doctor.

TOUCHSTONE PICTURES presents in association with SILVER SCREEN PARTNERS IV
LAURA ZISKIN Produces in association with EDWARD S. FELDMAN, RANDA HAINES, JR.
WILLIAM HURT "THE DOCTOR" CHRISTINE LAHTI MANDY PATINKIN ELIZABETH PERKINS
Executive Producer EDWARD S. FELDMAN Screenplay by ROBERT CASWELL
Produced by LAURA ZISKIN Directed by RANDA HAINES, JR.
DOLBY STEREO IN SELECTED THEATRES
PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
Dolby Digital Stereo
CITY CINEMAS
CINEMA 1
3rd Ave. & 60th St. • 753-6022

**EXCLUSIVE ENGAGEMENT
STARTS WEDNESDAY, JULY 24TH**

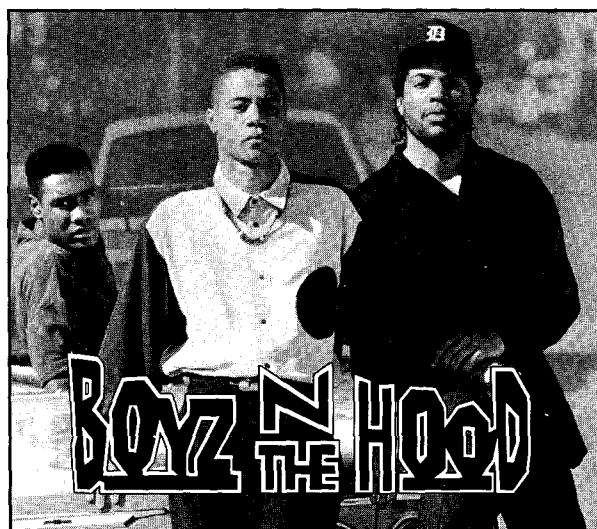
**CITY CINEMAS
CINEMA 1**
3rd Ave. & 60th St. • 753-6022

"Two thumbs up—way up."

- SISKEL & EBERT

**"One of the best films of the year..
one of the finest first films I can remember seeing."**

- Joel Siegel, ABC-TV



ICE CUBE CUBA GOODING, JR. MORRIS CHESTNUT AND LARRY FISHBURNE AS FURIOUS

COLUMBIA PICTURES PRESENTS "BOYZ IN THE HOOD" STARRING ICE CUBE CUBA GOODING, JR. MORRIS CHESTNUT AND LARRY FISHBURNE AS FURIOUS MUSIC BY STANLEY CLARKE
RESTRICTED R PARENTS STRONGLY CAUTIONED
PRODUCED BY STEVE NICHOLAS WRITTEN AND DIRECTED BY JOHN SINGLETON
COLUMBIA PICTURES RELEASE
CHECK CUE LISTINGS OR CALL 777-FILM FOR THEATRE INFORMATION

MOVIES

- 61. BEEKMAN**—Second Ave. at 66th St. (737-2622). Bill & Ted's Bogus Journey.
- 62. LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—City Slickers. #2—The Naked Gun 2½: The Smell of Fear. Opening 7/26: Life Stinks.
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). The Miracle.
- 64. LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). Regarding Henry.
- 65. UA EAST**—First Ave. at 85th St. (249-5100). The Naked Gun 2½: The Smell of Fear.
- 66. 86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—Robin Hood. #2—101 Dalmations.
- 68. 86TH STREET**—86th St. west of Lex. Ave. (534-1880). #1—Jungle Fever. #2—Point Break. Opening 7/26: Mobsters.

61st Street and Above, West Side

- 79. LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). Soapdish.
- 80. CINEPLEX ODEON 62nd AND BROADWAY**—62nd St. at Broadway (265-7466). Bill & Ted's Bogus Journey. Opening 7/26: Mobsters.
- 81. LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—Everybody's Fine. #2—Europa, Europa. #3—A Paper Wedding.
- 83. REGENCY**—Broadway bet. 67th-68th Sts. (724-3700). Dutch.
- 85. LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—Terminator 2. #2—Robin Hood: Prince of Thieves. #3—City Slickers. #4—Regarding Henry. #5—The Naked Gun 2½: The Smell of Fear. #6—Thelma & Louise. Opening 7/26: Life Stinks.
- 87. METRO CINEMA**—Broadway bet. 99th-100th Sts. (222-1200). #1—Point Break. #2—Dying Young; 101 Dalmations.
- 89. OLYMPIA CINEMAS**—Broadway bet. 106th-107th Sts. (865-8128). #1—Boyz n the Hood. #2—Jungle Fever.
- 91. NOVA**—Broadway bet. 147th-148th Sts. (862-5728). #1—Terminator 2. #2—Boyz n the Hood.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). \$5; senior citizens \$4; students and children \$2.50; members free. The American Museum of the Moving Image, 35 Ave. at 36th St. in Astoria, continues **Leo McCarey: The King of Comedy**, a retrospective honoring the director who worked with the Marx Brothers and Laurel and Hardy, 7/6-8/11. This series includes all 23 surviving features, two television films, and some silent shorts. 7/24: Belle of the Nineties (1934). 7/25: Ruggles of Red Gap (1935). 7/26: The Milky Way (1935). 7/27: Make Way for Tomorrow (1937); The Awful Truth (1937). 7/28: Love Affair (1939); My Favorite Wife (1940). 7/30: Make Way for Tomorrow (1937). 7/31: The Awful Truth (1937).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). \$6; students and senior citizens \$5; members \$4. Call for times. 7/24-28: Dead Ringer (1981). 7/25: Essential Cinema: "Films by Peter Kubelka." 7/26-28: "New Film and Video Works." 7/31: Hapax Legomena (1971-72), dir. Hollis Frampton.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). \$5; senior citizens, students, and children \$4. Call for times. 7/27: Cartoon-a-thon. 7/31, 8/2, 8/4: Robin and Marion (1976); The Adventures of Robin Hood (1938).

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). \$5. 7/24: La Bohème (1926), dir. King Vidor.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers \$3; members \$1.50. 7/31: The Two Worlds of Angelita (1982), dir. Jane Morrison; Made in China (1986), dir. Lisa Hsia.

MOVIES

FLOATING CINEMA SERIES—This year features a series of cartoons including classic Popeye, Little Lulu, and Looney Tune's *Sinkin' in the Bathub and Honeymoon Hotel* as well as more modern animation shorts like *Creature Comforts*. All begin at 8:45. 7/25-26: **Francis Lewis Park, Queens**. 7/27-28: **Orchard Beach, Bronx**.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." \$5.50; students \$4; members free. 7/24: *Le Grand Jeu* (1934); *Paradis Perdu* (1940). 7/30: *Les Misérables* (1933). 7/31: *Les Disparus De Saint-Agil* (1938); *Goupi Mains-Rouges* (1943).

JAPAN SOCIETY—333 E. 47th St. (752-3015). \$6.50; members, senior citizens, and students \$5. 7/31: *Shiro and Marilyn* (1988), introduced by the director Junichi Suzuki.

MANHATTAN COMMUNITY FILM SERIES—45 East 81st St. bet. Park and Madison Aves. (369-6596). \$4; \$2 for children 12 and under. Shows are at 6 and 8:30 unless noted. 7/26: *Forbidden Planet* (1956).

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-798-4064). \$3-\$5. All films at 8:30. 7/23-24: *Cane Toads: An Unnatural History*; "Three Films by Jane Campion."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through July and August Saturdays at 4 & 6:30: "A Series of Impressions: Early French Cinema." 7/24-27: *The Art of Indonesia: Tales From the Shadow World*. 7/24: *The Three Worlds of Bali*. 7/25: *Lempad of Bali*. 7/26: *Shadow Master; Auguste Rodin; The Fallacies of Hope*. 7/27: *Apròpos de Nice; The Italian Straw Hat*. 7/30: *Edouard Manet: Painter of Modern Life; Mary Cassatt: Impressionist from Philadelphia*. 7/31: *Unquiet Spirit: The Life and Art of Edgar Degas*.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 8/18: "Fact/Fiction." New approaches to the documentary genre. Through 9/30: "Junction and Journey: Trains and Film." 7/25, 28: *How the West Was Won* (1962); *Turksib* (1929); *The Man With the Movie Camera* (1929). 7/26-27: *Once Upon a Time* (1968); *The Bridge* (1928); *The Last Command* (1928). 7/29-30: *Zero Hour* (1977); *The American Friend* (1977).

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—1 E. 53rd St. (752-7684). \$4.50; students \$3.50; under 13 and senior citizens \$2.50. Through 8/31: "A Salute to Monty Python" 7/16-27: "Rutland Weekend Television." 7/30-8/10: "The Complete and Utter History of Britain."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). \$6; members and students \$4; senior citizens \$3.50; under sixteen \$2.50. Call for times unless indicated. 7/19-24: *Ju Dou* (1990), dir. Zhang Yimou. 7/25: *Night Tide* (1961), dir. Curtis Harrington. 7/26-31: *Eating* (1990).

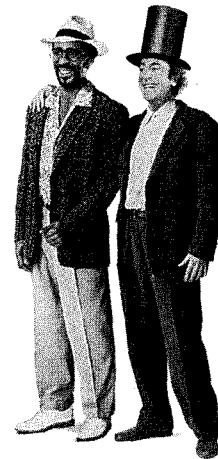
PUBLIC THEATER—425 Lafayette St. (598-7171). \$6; senior citizens and students \$5. Call for showtimes. Through 8/8: "Kino International." 7/23-24: *Demon Pond* (1979), dir. Masahiro Shinoda; *The Ballad of Narayama* (1983), dir. Shoshei Imamura. 7/25: *Oliver Twist* (1948), dir. David Lean; *Hobson's Choice* (1953), dir. David Lean. 7/26-27: *Beauty and the Beast* (1946), dir. Jean Cocteau; *La Ronde* (1950), dir. Max Ophüls. 7/28: *Solaris* (1972), dir. Andrei Tarkovsky. 7/30-31: *Sunrise* (1927), dir. F.W. Murnau; *Un Chien Andalou* (1928), dir. Luis Bunel and Salvador Dalí; *Pandora's Box* (1927), G.W. Pabst. Through 8/25: "Mostly Busby: 50 Years of Choreography in Hollywood Musicals." 7/23-24: *The Pirate* (1948), dir. Vincente Minelli; *An American in Paris* (1951), dir. Vincente Minelli. 7/25: *You'll Never Get Rich* (1941), dir. Sidney Lanfield; *Cover Girl* (1944), Charles Vidor. 7/26-28: *Top Hat* (1935), dir. Mark Sandrich; *The Gay Divorcee* (1934), dir. Mark Sandrich. 7/30-31: *Babes in Arms* (1939), dir. Busby Berkeley; *Babes on Broadway* (1941), dir. Busby Berkeley.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). \$6; \$25 for five films; \$50 for all 14 events. 7/18-8/4: "Summer Foreign Film Festival." 7/24: *The Bitter Tears of Petra Von Kant* (1972); *Fox and His Friends* (1975). 7/25: *Fable of the Beautiful Pigeon Fancier* (1989); *The Summer of Miss Forbes* (1989). 7/26: *Aguirre, the Wrath of God* (1973); *Nosferatu* (1979). 7/27: *The Trav-*

WILDER PRYOR

Meet Two Big Liars

Another You



TRI-STAR PICTURES PRESENTS A ZIGGY STEINBERG PRODUCTION A FILM BY MAURICE PHILLIPS GENE WILDER RICHARD PRYOR
"ANOTHER YOU" MERCEDES RUEHL STEPHEN LANG VANESSA WILLIAMS MUSIC BY CHARLES GROSS
EXECUTIVE PRODUCER TED ZACHARY WRITTEN AND PRODUCED BY ZIGGY STEINBERG DIRECTED BY MAURICE PHILLIPS

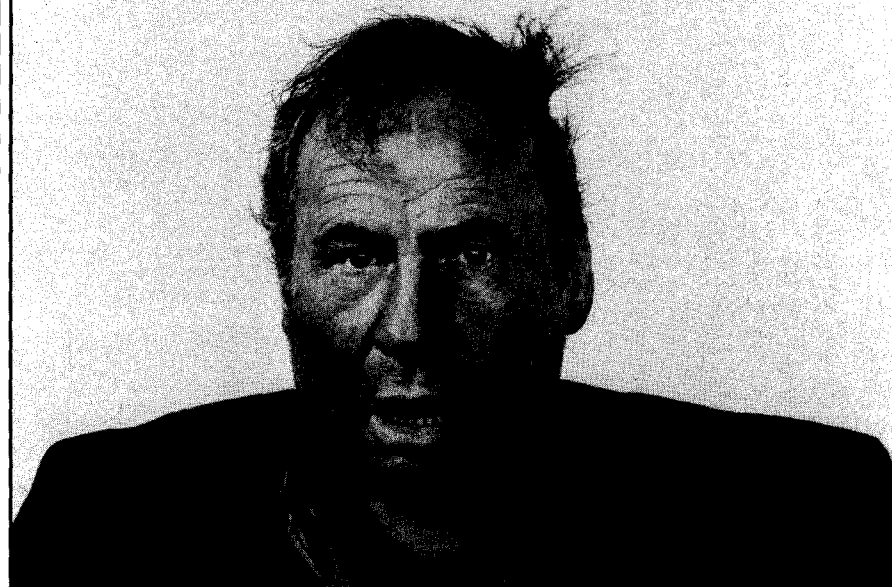


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STARTS FRIDAY, JULY 26 AT A SELECT THEATRE NEAR YOU

MEL BROOKS



LIFE STINKS

LESLEY ANN WARREN

METRO-GOLDWYN-MAYER PRESENTS A BROOKS FILMS PRODUCTION MEL BROOKS LESLEY ANN WARREN "LIFE STINKS"
JEFFREY TAMBOR STUART PANKIN AND HOWARD MORRIS AS "SHOE" ROGER KIM KURUMADA "JOHN MORRIS" DAVID RAWLINS "BOSCO" PETER LARKIN "STEVEN POSTER" & "ZEDRA" SWERDLOW
PG-13 PARENTS STRONGLY CAUTIONED SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13
MEL BROOKS & RON CLARK & RUDY DE LUCA & STEVE HABERMAN "LIFE STINKS" MEL BROOKS & RUDY DE LUCA & STEVE HABERMAN "LIFE STINKS" MEL BROOKS
PANAVISION

STARTS FRIDAY, JULY 26th AT THEATRES EVERYWHERE

MOVIES

elling *Players* (1974-5). 7/28: *What Have I Done to Deserve This?* (1984-5); *Law of Desire* (1986). 7/31: *Throne of Blood* (1957); *Kagemusha* (1980).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 8/15 at 1 and 3 (weekends only): "Films and videos John Baldessari."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Terminator 2*. #2—*Boyz n the Hood*. #3—101 Dalmations.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—101 Dalmation. #2—*Terminator 2*. #3—Dutch. #4—*The Naked Gun 2½: The Smell of Fear*. #5—*Terminator 2*. #6—*Boyz n the Hood*. #7—*Regarding Henry*. #8—*Problem Child 2*. #9—*Bill & Ted's Bogus Journey*; *Point Break*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Terminator 2*. #2—Dutch. #3—*Point Break*. #4—*City Slickers*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Straight Out of Brooklyn*; *Terminator 2*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Terminator 2*. #2—*The Naked Gun 2½*. #3—*Boyz n the Hood*. #4—*Point Break*.

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*The Naked Gun 2½: The Smell of Fear*. #2—*Point Break*. #3—*Terminator 2*. #4—*Terminator 2*. #5—*Regarding Henry*. #6—*Boyz n the Hood*. #7—101 Dalmations. #8—*Boyz n the Hood*. #9—*Jungle Fever*; *Problem Child 2*. #10—Dutch; *Bill & Ted's Bogus Journey*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*dmn*. #2—*The Naked Gun 2½*. #3—*Boyz n the Hood*. #4—*Boyz n the Hood*. #5—*Terminator 2*. #6—*Terminator 2*. #7—*Problem Child 2*. #8—*Robin Hood: Prince of Thieves*. #9—Dutch. #10—*Jungle Fever*; *Point Break*. #11—*Backdraft*. #12—*Regarding Henry*. #13—*The Rocketeer*. #14—*Bill & Ted's Bogus Journey*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—101 Dalmation. #2—*Backdraft*. #3—*Problem Child 2*. #4—*The Rocketeer*. #5—Dutch. #6—*Bill & Ted's Bogus Journey*; *The Naked Gun 2½: The Smell of Fear*. #7—*City Slickers*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Regarding Henry*. #2—*Terminator 2*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Bill & Ted's Bogus Journey*. #2—*Terminator 2*. #3—101 Dalmations; *Point Break*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Jungle Fever*; *Problem Child 2*. #2—*Thelma & Louise*; 101 Dalmations. #3—*The Naked Gun 2½: The Smell of Fear*. #4—*City Slickers*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Straight Out of Brooklyn*; *Terminator 2*. #2—*Point Break*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Regarding Henry*. #2—*Terminator 2*. #3—*Terminator 2*. #4—*Point Break*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Terminator 2*. #2—*Boyz n the Hood*. #3—*The Rocketeer*; *Terminator 2*. #4—*Point Break*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Robin Hood: Prince of Thieves*. #2—Dutch. #3—*Problem Child 2*. #4—*Jungle Fever*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Terminator 2*. #2—*Terminator 2*; *City Slickers*. #3—*Point Break*. #4—*Bill & Ted's Bogus Journey*. #5—*Boyz n the Hood*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Naked Gun 2½: The Smell of Fear*. #2—*Regarding Henry*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Naked Gun 2½: The Smell of Fear*. #2—*The Rocketeer*. #3—*Regarding Henry*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Terminator 2*. #2—*Bill & Ted's Bogus Journey*. #3—*Point Break*. #4—*Robin Hood: Prince of Thieves*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Terminator 2*. #2—*Boyz n the Hood*. #3—*Point Break*. #4—*Jungle Fever*; 101 Dalmations.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Point Break*. #2—*Regarding Henry*. #3—Through 7/25: *Bill & Ted's Bogus Journey*. Beg. 7/26: *Another You*. #4—*Terminator 2*. #5—*The Naked Gun 2½: The Smell of Fear*. #6—Through 7/25: *Problem Child 2*; *Terminator 2*. Beg. 7/26: *Mobsters*. #7—Dutch. #8—*City Slickers*. #9—*Robin Hood: Prince of Thieves*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Point Break*. #2—*Boyz n the Hood*. #3—*The Naked Gun 2½: The Smell of Fear*. #4—*Terminator 2*. #5—*Problem Child 2*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 7/25: *Boyz n the Hood*. Beg. 7/26: *V.I. Warshawski*. #2—Dutch. #3—*Point Break*. #4—*Terminator 2*. #5—*The Naked Gun 2½: The Smell of Fear*. #6—Through 7/25: *Robin Hood: Prince of Thieves*; *Problem Child 2*. *Mobsters*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—101 Dalmations. #2—*Robin Hood: Prince of Thieves*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*City Slickers*. #2—Through 7/25: *Point Break*. Beg. 7/26: *Another You*. #3—Through 7/25: *The Rocketeer*; *Problem Child 2*. Beg. 7/26: *Life Stinks*. #4—*Regarding Henry*.

303. CORONA—PLAZA—(639-7722). #1—*Point Break*; *Terminator 2*.

304. DOUGLSTON—MOVIEWORLD—(423-7200). #1—*Terminator 2*. #2—*Bill & Ted's Bogus Journey*. #3—*Regarding Henry*. #4—Dutch. #5—*Point Break*. #6—*The Naked Gun 2½: The Smell of Fear*. #7—Through 7/25: *Problem Child 2*; *City Slickers*. Beg. 7/26: *Mobsters*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Naked Gun 2½: The Smell of Fear*. #2—*Bill & Ted's Bogus Journey*. #3—*Soapdish*. #4—*Thelma & Louise*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Regarding Henry*; 101 Dalmations. #2—*The Naked Gun 2½: The Smell of Fear*. #3—*Thelma & Louise*. #4—*Robin Hood: Prince of Thieves*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Terminator 2*. #2—Through 7/25: *Boyz n the Hood*. Beg. 7/26: *Mobsters*. #3—*The Naked Gun 2½: The Smell of Fear*. #4—Dutch.

308. FLUSHING—UTOPIA—(454-2323). #1—*Regarding Henry*. #2—Dutch.

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Rocketeer*. #2—*Backdraft*; *Jungle Fever*; 101 Dalmations.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Boyz n the Hood*. #2—*Boyz n the Hood*. #3—*Robin Hood: Prince of Thieves*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Point Break*. #2—Through 7/25: *Dying Young*. Beg. 7/26: *Mobsters*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Regarding Henry*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Terminator 2*. #2—Through 7/25: *Problem Child 2*; *Terminator 2*. Beg. 7/26: *Another You*. #3—*City Slickers*. #4—Dutch.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Boyz n the Hood*. #2—*Bill & Ted's Bogus Journey*. #3—*Thelma & Louise*; *Problem Child 2*. #4—*Point Break*. #5—*The Rocketeer*; *Jungle Fever*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Dying Young*. #2—*City Slickers*. #3—Dutch. #4—*Terminator 2*. #5—*Regarding Henry*. #6—*Soapdish*; *The Naked Gun 2½: The Smell of Fear*. #7—*Terminator 2*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Naked Gun 2½: The Smell of Fear*. #2—Dutch.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Problem Child 2*. #2—*Robin Hood: Prince of Thieves*. #3—*Terminator 2*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Terminator 2*. #2—*Bill & Ted's Bogus Journey*. #3—*The Naked Gun 2½: The Smell of Fear*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—Through 7/25: *Point Break*. Beg. 7/26: *Life Stinks*. #2—Through 7/25: *Problem Child 2*. Beg. 7/26: *Mobsters*. #3—*Regarding Henry*. #4—Through 7/25: *Dying Young*; 101 Dalmations. Beg. 7/26: *Another You*. #5—*Robin Hood: Prince of Thieves*. #6—Through 7/25: *City Slickers*. Beg. 7/26: *V.I. Warshawski*. #7—Dutch.

320. REGO PARK—DRAKE—(457-4002). *Dances With Wolves*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*City Slickers*. #2—*City Slickers*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Terminator 2*. #2—*City Slickers*; *Point Break*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Dutch. #2—*City Slickers*.

401. NEW DORP—HYLAN—(351-6601). #1—101 Dalmations; *The Naked Gun 2½: The Smell of Fear*. #2—*Robin Hood: Prince of Thieves*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Bill & Ted's Bogus Journey*. #2—*The Naked Gun 2½*. #3—Through 7/25: *Terminator 2*. Beg. 7/26: *Another You*. #4—*Point Break*. #5—*Regarding Henry*. #6—*Terminator 2*. #7—*City Slickers*. #8—Dutch. #9—Through 7/25: *Problem Child 2*; *Dying Young*. Beg. 7/26: *Life Stinks*. #10—Through 7/25: *Robin Hood: Prince of Thieves*. Beg. 7/26: *Mobsters*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Terminator 2*. #2—*Point Break*.

501. BELLMORE—MOVIES—(783-7200). *City Slickers*.

502. BETHPAGE—MID-ISLAND—(796-7500). Through 7/25: *City Slickers*. Beg. 7/26: *Mobsters*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*City Slickers*. #2—*Robin Hood: Prince of Thieves*. #3—*Point Break*. #4—*Boyz n the Hood*. #5—Through 7/25: *Dying Young*; *Problem Child 2*. Beg. 7/26: *Mobsters*. #6—Dutch.

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- 504. FRANKLIN SQUARE—FRANKLIN**—(775-3257). #1—Dutch. #2—City Slickers. #3—Point Break; 101 Dalmations. #4—Terminator 2.
- 505. GARDEN CITY—ROOSEVELT FIELD**—(741-4007). #1—Terminator 2. #2—Bill & Ted's Bogus Journey. #3—Regarding Henry. #4—Dutch. #5—Robin Hood: Prince of Thieves. #6—101 Dalmation. #7—City Slickers. #8—The Naked Gun 2½: The Smell of Fear.
- 506. GLEN COVE—GLEN COVE**—(671-6668). #1—Robin Hood: Prince of Thieves. #2—Point Break. #3—The Rocketeer. #4—The Naked Gun 2½: The Smell of Fear. #5—Terminator 2. #6—City Slickers.
- 507. GREAT NECK—SQUIRE**—(466-2020). #1—Point Break. #2—Robin Hood: Prince of Thieves. #3—Through 7/25: Boyz n the Hood. Beg. 7/26: Another You.
- 509. HICKSVILLE—HICKSVILLE**—(931-6085). #1—The Naked Gun 2½: The Smell of Fear. #2—Thelma & Louise; The Rocketeer.
- 510. LAWRENCE—LAWRENCE**—(371-0203). #1—Jungle Fever. #2—Boyz n the Hood. #3—The Naked Gun 2½: The Smell of Fear.
- 511. LEVITTOWN—LEVITTOWN**—(731-0516). #1—Thelma & Louise; 101 Dalmations. #2—Backdraft; Don't Tell Mom the Babysitter's Dead.
- 512. LEVITTOWN—LOEWS NASSAU SIX**—(731-5400). #1—Bill & Ted's Bogus Journey. #2—Terminator 2. #3—The Naked Gun 2½: The Smell of Fear. #4—The Rocketeer. #5—Terminator 2. #6—Regarding Henry.
- 513. LONG BEACH—PARK AVENUE**—(432-0576). #1—Bill & Ted's Bogus Journey. #2—101 Dalmations; City Slickers.
- 514. LYNBROOK—LYNBROOK**—(593-1033). #1—Bill & Ted's Bogus Journey. #2—Terminator 2. #3—The Naked Gun 2½. #4—Dutch. #5—Through 7/25: Terminator 2. Beg. 7/26: Another You. #6—Point Break.
- 515. MALVERNE—TWIN**—(599-6966). #1—Drop Dead Fred; Dying Young. #2—Backdraft; What About Bob?
- 516. MANHASSET—MANHASSET**—(627-7887). #1—Terminator 2. #2—Regarding Henry. #3—The Naked Gun 2½.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—The Naked Gun 2½: The Smell of Fear. #2—101 Dalmations; Terminator 2. #3—Regarding Henry. #4—Bill & Ted's Bogus Journey. #5—Through 7/25: City Slickers; Problem Child 2. Beg. 7/26: Mobsters. #6—Terminator 2. #7—Point Break. #8—Dutch. #9—Through 7/25: Robin Hood: Prince of Thieves. Beg. 7/26: Life Stinks.
- 519. MERRICK—MERRICK TWIN**—(546-1270). #1—Regarding Henry; Thelma & Louise. #2—Problem Child 2.
- 520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—101 Dalmation; Bill & Ted's Bogus Journey. #2—City Slickers.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—Thelma & Louise. #2—Boyz n the Hood.
- 522. PORT WASHINGTON—MOVIES**—(944-6200). #1—The Rocketeer. #2—Point Break. #3—Boyz n the Hood. #4—Don't Tell Mom the Babysitter's Dead. #5—Jungle Fever. #6—La Femme Nikita. #7—Robin Hood.
- 523. SOUNDVIEW CINEMAS**—(944-3900). #1—City Slickers. #2—Dutch. #3—Thelma & Louise; Backdraft. #4—Problem Child 2. #5—Bill & Ted's Bogus Journey; 101 Dalmation. #6—Soapdish.
- 524. ROCKVILLE CENTRE—FANTASY**—(764-8000). #1—Regarding Henry. #2—101 Dalmations. #3—City Slickers. #4—Robin Hood: Prince of Thieves. #5—Problem Child 2.
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—Soapdish. #2—The Rocketeer.
- 526. ROSLYN—ROSLYN**—(621-8488). #1—101 Dalmations; Dutch. #2—City Slickers.
- 527. SYOSSET—SYOSSET**—(921-5810). #1—City Slickers. #2—Dutch. #3—Robin Hood: Prince of Thieves.
- 528. SYOSSET—UA CINEMA 150**—(364-0700). Terminator 2.
- 530. VALLEY STREAM—SUNRISE**—(825-5700). #1—Terminator 2. #2—Terminator 2. #3—Jungle Fever. #4—101 Dalmation. #5—The Naked Gun 2½: The Smell of Fear. #6—Dutch. #7—The Naked Gun 2½: The Smell of Fear. #8—Point Break. #9—Problem Child 2; Robin Hood: Prince of Thieves. #10—Bill & Ted's Bogus Journey; Boyz n the Hood. #11—Boyz n the Hood. #12—Boyz n the Hood. #13—Straight Out of Brooklyn.

- 532. WESTBURY—DRIVE-IN**—(334-3400). #1—Point Break. #2—Terminator 2. #3—Boyz n the Hood.
- 533. VALLEY STREAM—GREEN ACRES**—(561-2100). #1—Thelma & Louise. #2—The Rocketeer. #3—Regarding Henry. #4—Backdraft. #5—City Slickers. #6—Soapdish.
- 534. WESTBURY—WESTBURY**—(333-1911). #1—The Naked Gun 2½: The Smell of Fear. #2—Everybody's Fine.

Suffolk County

- 600. BABYLON—BABYLON**—(669-3399). #1—City Slickers. #2—Dutch. #3—Terminator 2.
- 601. BABYLON—SOUTH BAY**—(587-7676). #1—Point Break; Problem Child 2. #2—Regarding Henry. #3—Bill & Ted's Bogus Journey. #4—101 Dalmations.
- 603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—Robin Hood: Prince of Thieves. #2—The Naked Gun 2½: The Smell of Fear.
- 606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—Dutch. #2—City Slickers. #3—101 Dalmation. #4—Boyz n the Hood. #5—Terminator 2. #6—Bill & Ted's Bogus Journey; Terminator 2. #7—Terminator 2. #8—Robin Hood: Prince of Thieves. #9—Regarding Henry. #10—The Naked Gun 2½: The Smell of Fear; Point Break. #11—Backdraft; Problem Child 2. #12—The Rocketeer; Thelma & Louise.
- 608. COMMACK—MULTIPLEX**—(462-6953). #1—The Naked Gun 2½: The Smell of Fear. #2—The Rocketeer; The Naked Gun 2½: The Smell of Fear. #3—101 Dalmation. #4—City Slickers. #5—Bill & Ted's Bogus Journey. #6—Robin Hood: Prince of Thieves. #7—Boyz n the Hood. #8—Dutch. #9—Terminator 2. #10—Point Break. #11—Regarding Henry. #12—Thelma & Louise; Problem Child 2.
- 610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—Terminator 2. #2—Bill & Ted's Bogus Journey. #3—Through 7/25: Problem Child 2; Terminator 2. Beg. 7/26: Another You. #4—Through 7/25: Point Break. Beg. 7/26: Mobsters. #5—Boyz n the Hood. #6—Through 7/25: Robin Hood: Prince of Thieves. Beg. 7/26: Life Stinks. #7—City Slickers. #8—Dutch. #9—The Naked Gun 2½: The Smell of Fear. #10—Regarding Henry.
- 611. CORAM—PINE**—(698-6442). #1—The Naked Gun 2½: The Smell of Fear. #2—Dutch. #3—Terminator 2. #4—101 Dalmations.
- 612. EAST HAMPTON—CINEMAS**—(324-0448). #1—Regarding Henry. #2—Terminator 2. #3—Through 7/25: City Slickers. Beg. 7/26: Another You. #4—Through 7/25: Robin Hood: Prince of Thieves. Beg. 7/26: Life Stinks. #5—Dutch.
- 613. ELWOOD—ELWOOD**—(499-7800). #1—The Rocketeer. #2—The Naked Gun 2½: The Smell of Fear.
- 616. HUNTINGTON—SHORE**—(421-5200). #1—Robin Hood: Prince of Thieves. #2—City Slickers. #3—Thelma & Louise; Problem Child 2. #4—Dutch.
- 617. HUNTINGTON STATION—WHITMAN**—(423-1300). Regarding Henry.
- 618. ISLIP—ISLIP**—(581-5200). #1—Problem Child 2. #2—Point Break. #3—Dutch.
- 619. LAKE GROVE—MALL SMITH HAVEN**—(724-9550). #1—Robin Hood: Prince of Thieves. #2—City Slickers. #3—Dutch. #4—Thelma & Louise; 101 Dalmations.
- 620. LINDENHURST—LINDENHURST**—(957-5400). Through 7/25: FX2. Beg. 7/26: Backdraft.
- 621. MATTITUCK—MATTITUCK**—(298-4405). #1—City Slickers. #2—Bill & Ted's Bogus Journey. #3—101 Dalmations; Soapdish. #4—Terminator 2. #5—Robin Hood: Prince of Thieves. #6—Point Break. #7—Backdraft; Problem Child 2. #8—Dutch.
- 623. NORTHPORT—NORTHPORT**—(261-8600). Through 7/25: FX2. Beg. 7/26: Backdraft.
- 625. PATCHOGUE—THE MOVIES AT PATCHOGUE**—(363-2100). #1—Boyz n the Hood. #2—Through 7/25: Problem Child 2; Dying Young. Beg. 7/26: Another You. #3—Through 7/25: Robin Hood: Prince of Thieves. Beg. 7/26: Mobsters. #4—Bill & Ted's Bogus Journey. #5—Terminator 2; The Rocketeer. #6—The Naked Gun 2½. #7—Through 7/25: City Slickers. Beg. 7/26: Life Stinks. #8—Terminator 2. #9—Regarding Henry. #10—City Slickers. #11—Point Break. #12—Dutch. #13—Terminator 2.
- 627. PORT JEFFERSON—TWIN**—(928-6555). #1—101 Dalmations. #2—Robin Hood; City Slickers.

- 630. SAG HARBOR—SAG HARBOR**—(725-0010). Tatiana Danielle; La Femme Nikita.
- 631. SAYVILLE—SAYVILLE**—(589-0232). #1—The Naked Gun 2½. #2—The Rocketeer. #3—Backdraft.
- 633. SMITHTOWN—SMITHTOWN**—(265-1551). Through 7/25: FX2. Beg. 7/26: Backdraft.
- 634. SOUTHAMPTON—SOUTHAMPTON**—(283-1300). #1—Bill & Ted's Bogus Journey. #2—Point Break. #3—The Naked Gun 2½: The Smell of Fear. #4—Robin Hood: Prince of Thieves. #5—Through 7/25: Boyz n the Hood. Beg. 7/26: Mobsters.
- 635. STONY BROOK—LOEWS**—(751-2300). #1—The Rocketeer. #2—Terminator 2. #3—Regarding Henry.
- 636. WEST ISLIP—TWIN**—(669-2626). #1—101 Dalmations. #2—Soapdish; Bill & Ted's Bogus Journey.
- 638. WESTHAMPTON—HAMPTON ARTS**—(288-2600). #1—The Naked Gun 2½: The Smell of Fear. #2—Regarding Henry.
- 639. WESTHAMPTON—WESTHAMPTON**—(288-1500). Terminator 2.

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—(234-7300). #1—Regarding Henry. #2—City Slickers.
- 702. BRONXVILLE—BRONXVILLE**—(961-4030). #1—Through 7/25: City Slickers. Beg. 7/26: Another You. #2—Regarding Henry. #3—Bill & Ted's Bogus Journey.
- 703. GREENBURGH—CINEMA 100**—(946-4680). #1—The Naked Gun 2½: The Smell of Fear. #2—City Slickers.
- 704. HARRISON—CINEMA**—(835-9800). Regarding Henry.
- 705. HARTSDALE—CINEMA**—(428-2200). #1—Terminator 2. #2—Point Break. #3—Bill & Ted's Bogus Journey. #4—Regarding Henry.
- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL**—(747-2333). #1—Boyz n the Hood. #2—Bill & Ted's Bogus Journey. #3—Thelma & Louise; 101 Dalmation. #4—City Slickers. #5—Robin Hood: Prince of Thieves. #6—Terminator 2. #7—Point Break. #8—Regarding Henry. #9—Dutch. #10—The Naked Gun 2½: The Smell of Fear; Problem Child 2.
- 707. LARCHMONT—PLAYHOUSE**—(834-3001). Robin Hood: Prince of Thieves.
- 708. MAMARONECK—PLAYHOUSE**—(698-2200). #1—Terminator 2. #2—The Naked Gun 2½: The Smell of Fear. #3—Dutch. #4—City Slickers.
- 709. MOUNT KISCO—MOUNT KISCO**—(666-6900). #1—Dutch. #2—Jungle Fever; The Naked Gun 2½: The Smell of Fear. #3—The Rocketeer; Problem Child 2. #4—Robin Hood: Prince of Thieves. #5—101 Dalmations; Thelma & Louise.
- 714. PEEKSKILL—BEACH**—(737-6262). #1—Terminator 2. #2—Point Break. #3—101 Dalmations; City Slickers. #4—Bill & Ted's Bogus Journey.
- 715. PEEKSKILL—WESTCHESTER MALL**—(528-8822). #1—Regarding Henry. #2—The Naked Gun 2½: The Smell of Fear. #3—Dutch. #4—Thelma & Louise.
- 716. PELHAM—PICTURE HOUSE**—(738-3160). Problem Child 2.
- 718. RYE—RYE RIDGE**—(939-8177). #1—Jungle Fever; 101 Dalmations. #2—Thelma & Louise; Problem Child 2.
- 722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—101 Dalmations; The Rocketeer. #2—The Rocketeer. #3—Thelma & Louise. #4—Dutch; Dying Young.
- 723. YONKERS—MOVIELAND**—(793-0002). #1—Terminator 2. #2—Robin Hood: Prince of Thieves. #3—The Naked Gun 2½: The Smell of Fear. #4—Point Break. #5—Boyz n the Hood. #6—Through 7/25: Problem Child 2. Beg. 7/26: Mobsters.
- 724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-0220). #1—Terminator 2. #2—Through 7/25: 101 Dalmation; Terminator 2. Beg. 7/26: Another You. #3—Robin Hood: Prince of Thieves. #4—Through 7/25: Problem Child 2; The Rocketeer. Beg. 7/26: Mobsters. #5—Through 7/25: City Slickers. Beg. 7/26: 101 Dalmation. #6—Through 7/25: Point Break. Beg. 7/26: Bill & Ted's Bogus Journey. #7—Through 7/25: Bill & Ted's Bogus Journey. Beg. 7/26:

MOVIES

Life Stinks.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—What About Bob? #2—Backdraft. #3—Thelma & Louise. #4—Jungle Fever; 101 Dalmations. #5—Bill & Ted's Bogus Journey.

755. NEW CITY—CINEMA 6—(634-5100). #1—Thelma & Louise. #2—The Naked Gun 2½: The Smell of Fear. #3—Terminator 2. #4—Bill & Ted's Bogus Journey; Problem Child 2. #5—City Slickers; Regarding Henry. #6—101 Dalmations.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Robin Hood: Prince of Thieves. #2—Point Break.

757. NYACK—CINEMA EAST—(358-6631). Point Break.

759. PEARL RIVER—CENTRAL—(735-2530). #1—City Slickers; Bill & Ted's Bogus Journey. #2—101 Dalmations.

760. PEARL RIVER—PEARL RIVER—(735-6500). Dutch.

764. LAFAYETTE—(357-6030). Robin Hood: Prince of Thieves.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—Bill & Ted's Bogus Journey. #2—Problem Child 2; The Rocketeer.

801. DANBURY CINE—(743-2200). #1—Regarding Henry. #2—Robin Hood: Prince of Thieves. #3—101 Dalmations.

802. DANBURY—CINEMA—(748-2923). #1—Dutch. #2—City Slickers.

803. DANBURY—PALACE—(748-7496). #1—Terminator 2. #2—The Naked Gun 2½: The Smell of Fear. #3—Point Break.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—Terminator 2. #2—Dutch.

807. GREENWICH—CINEMA—(869-6030). #1—Backdraft. #2—Bill & Ted's Bogus Journey.

808. GREENWICH—PLAZA—(869-4030). #1—Regarding Henry. #2—Dutch. #3—The Rocketeer.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Regarding Henry. #2—Robin Hood: Prince of Thieves.

810. NORWALK—CINEMA—(838-4504). #1—Boyz n the Hood. #2—Terminator 2.

813. SOUTH NORWALK—SONO—(866-9202). 7/23-29: The Comfort of Strangers (1991). 7/30-8/1: Spartacus (1960).

815. STAMFORD—AVON—(324-9205). #1—Point Break. #2—Boyz n the Hood.

816. STAMFORD—CINEMA—(324-3100). #1—City Slickers. #2—Terminator 2. #3—The Naked Gun 2½: The Smell of Fear.

817. STAMFORD—RIDGEWAY—(323-5000). #1—101 Dalmations; Robin Hood: Prince of Thieves. #2—Thelma & Louise.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Terminator 2. #2—101 Dalmation; Problem Child 2. #3—Bill & Ted's Bogus Journey. #4—Point Break. #5—The Naked Gun 2½: The Smell of Fear. #6—Through 7/25: Robin Hood: Prince of Thieves. Beg. 7/26: Mobsters.

819. TRUMBULL—CINEMA—(374-0462). #1—The Naked Gun 2½. #2—Terminator 2. #3—Robin Hood: Prince of Thieves.

820. WESTPORT—FINE ARTS—(227-3324). #1—Bill & Ted's Bogus Journey. #2—Regarding Henry. #3—City Slickers. #4—Robin Hood: Prince of Thieves.

821. WESTPORT—POST—(227-0500). The Naked Gun 2½: The Smell of Fear.

822. WILTON—CINEMA—(762-5678). 101 Dalmation.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873).

#1—Terminator 2. #2—Bill & Ted's Bogus Journey. #3—The Naked Gun 2½: The Smell of Fear. #4—Problem Child 2. #5—Robin Hood: Prince of Thieves; Point Break.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—Regarding Henry. #2—The Naked Gun 2½: The Smell of Fear. #3—Point Break. #4—Terminator 2. #5—Boyz n the Hood. #6—Dutch. #7—Problem Child 2; Jungle Fever. #8—Robin Hood: Prince of Thieves. #9—Bill & Ted's Bogus Journey.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—Bill & Ted's Bogus Journey. #2—Dutch. #3—101 Dalmations. #4—Problem Child 2. #5—Regarding Henry. #6—Point Break. #7—Boyz n the Hood. #8—Backdraft.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—Terminator 2. #2—City Slickers. #3—Robin Hood. #4—The Naked Gun 2½: The Smell of Fear. #5—The Rocketeer. #6—Terminator 2.

907. WEST NEW YORK—MAYFAIR—(865-2010). The Rocketeer; Drop Dead Fred.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—Thelma & Louise; Soapdish. #2—Don't Tell Mom the Babysitter's Dead; Jungle Fever.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Point Break.

911. BLOOMFIELD—ROYAL—(748-3555). #1—Terminator 2. #2—Jungle Fever.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—The Naked Gun 2½: The Smell of Fear. #2—Regarding Henry. #3—Soapdish. #4—Point Break; Bill & Ted's Bogus Journey. #5—101 Dalmations.

916. MILLBURN—MILLBURN—(376-0800). #1—Problem Child 2. #2—Dutch.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—Soapdish. #2—The Rocketeer. #3—Problem Child 2; Thelma & Louise.

918. MONTCLAIR—WELLMONT—(783-9500). #1—Bill & Ted's Bogus Journey. #2—The Naked Gun 2½: The Smell of Fear; Boyz n the Hood. #3—101 Dalmations.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Terminator 2. #2—City Slickers. #3—Dutch.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—Terminator 2. #2—Regarding Henry. #3—Robin Hood: Prince of Thieves.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). 101 Dalmations; Thelma & Louise.

931. CRANFORD—CRANFORD—(276-9120). #1—Thelma & Louise. #2—Problem Child 2.

932. ELIZABETH—ELMORA—(352-3483). Problem Child 2.

933. LINDEN—LINDEN FIVE—(925-9787). #1—Point Break. #2—Problem Child 2. #3—Terminator 2. #4—101 Dalmations. #5—Bill & Ted's Bogus Journey; Soapdish.

934. ROSELLE PARK—NEW PARK—(241-2525). #1—City Slickers. #2—Point Break. #3—101 Dalmations. #4—Bill & Ted's Bogus Journey; Dutch. #5—The Naked Gun 2½.

935. UNION—LOST PICTURE SHOW—(964-4497). Everybody's Fine.

936. UNION—UNION—(686-4373). #1—Regarding Henry. #2—City Slickers.

937. WESTFIELD—RIALTO—(232-1288). #1—Terminator 2. #2—The Naked Gun 2½: The Smell of Fear. #3—City Slickers.

938. WESTFIELD—TWIN—(654-4720). #1—What About Bob? #2—Bill & Ted's Bogus Journey; 101 Dalmations.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—Dutch. #2—Terminator 2. #3—101 Dalmation. #4—The Naked Gun 2½: The Smell of Fear. #5—Point Break; Soapdish.

951. CLOSTER—CLOSTER—(768-8800). Bill & Ted's Bogus Journey.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—Terminator 2. #2—City Slickers. #3—Bill & Ted's Bogus Journey. #4—The Naked Gun 2½: The Smell of Fear.

953. EMERSON—QUAD—(261-1000). #1—Dying Young. #2—Thelma & Louise. #3—The Naked Gun 2½: The Smell of Fear; The Rocketeer. #4—Problem Child 2; Regarding Henry.

956. FORT LEE—LINWOOD—(944-6900). #1—Dutch. #2—Point Break.

958. OAKLAND—TWIN—(337-4478). #1—Terminator 2. #2—Bill & Ted's Bogus Journey.

960. PARAMUS—BERGEN MALL—(845-4449). Jungle Fever; 101 Dalmations.

961. PARAMUS—ROUTE 4—(487-7909). #1—Terminator 2. #2—Problem Child 2. #3—Dying Young. #4—Robin Hood: Prince of Thieves. #5—The Naked Gun 2½: The Smell of Fear. #6—Terminator 2. #7—City Slickers. #8—Bill & Ted's Bogus Journey. #9—Dutch. #10—Regarding Henry.

962. PARAMUS—ROUTE 17—(843-3830). #1—Soapdish; The Rocketeer. #2—Point Break. #3—Boyz n the Hood.

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—The Rocketeer. #2—Problem Child 2.

965. RIDGEFIELD—PARK 10—(440-6661). #1—Problem Child 2. #2—Terminator 2. #3—101 Dalmations. #4—Boyz n the Hood; Dying Young. #5—Point Break. #6—Bill & Ted's Bogus Journey. #7—101 Dalmations; City Slickers. #8—Robin Hood: Prince of Thieves. #9—The Naked Gun 2½: The Smell of Fear. #10—Terminator 2; Regarding Henry.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—Soapdish

967. RIDGEWOOD—WARNER—(444-1234). #1—Regarding Henry. #2—City Slickers. #3—The Naked Gun 2½: The Smell of Fear. #4—Dutch.

968. RUTHERFORD—WILLIAMS—(933-3700). #1—101 Dalmations; Bill & Ted's Bogus Journey. #2—City Slickers.

969. TEANECK—MOVIE CITY—(836-3334). #1—Boyz n the Hood; Point Break. #2—The Rocketeer. #3—101 Dalmations.

970. TENAFLY—CINEMA 4—(871-8889). #1—Regarding Henry. #2—City Slickers. #3—Robin Hood: Prince of Thieves. #4—Problem Child 2.

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—Point Break. #2—Soapdish; Bill & Ted's Bogus Journey. #3—101 Dalmation.

972. WESTWOOD—PASCACK—(664-3200). #1—Terminator 2. #2—City Slickers. #3—Dutch. #4—Robin Hood: Prince of Thieves.

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NEW YORK
MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may be inappropriate for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
NC-17:	No children under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. 3

ANOTHER YOU—(1 hr. 35 min.; 1991) Richard Pryor and Gene Wilder team up a fourth time, this time as a con man and his charge, a recently released mental patient. Directed by Maurice Phillips. R. 33, 60, 219, 302, 313, 319, 406, 507, 514, 610, 612, 625, 702, 724

ARCHANGEL—(1 hr. 30 min.; 1991) Guy Maddin directs a twisted love story about the romantic delusions of a town in the Russian Arctic under the influence of a mustard gas that clouds the townspeople's memory. In black-and-white. NR. 4

BACKDRAFT—(2 hr. 15 min.; 1991) There's one thing that's great in the spectacular action melodrama about Chicago firefighters, and that's the fire itself. The story has been compounded out of a dozen serviceable clichés—a heroic father, who dies fighting a blaze; his two sons, one courageous, a great firefighter (Kurt Russell), the other weak, a handsome no-good who needs to prove himself (William Baldwin). But the TV-style dramaturgy comes to a halt when the men rush into a burning building. This is what the big screen and special effects are for. Ron Howard, the director, treats fire as a living thing. It breathes, it hides, it roars defiance. A monster with special tricks, it comes rushing through an open door like a tidal wave. And there is an eerie element, a mystic brotherhood of flame: Fire talks to certain people. It talks to spooky Donald Sutherland, quite unerving as a pathological torcher, and to Robert De Niro, an obsessed arson expert. Some of the special effects are predictable. Beams fall, ceilings collapse, canisters explode. But the fire, billowing and beckoning, infinite-

ly sinister, almost talks to us as well. (6/3/91) R. 20, 36, 49, 160, 200, 309, 511, 601, 523, 533, 606, 620, 621, 623, 631, 633, 753, 807, 904

BILL & TED'S BOGUS JOURNEY—(1 hr. 35 min.; 1991) These two most excellent dudes are back, this time in an odyssey through Heaven and hell, confronting formidable foes like the Grim Reaper, the Devil, two Martians, and the Easter Bunny. Directed by Pete Hewitt. With Keanu Reeves, Alex Winter, William Sadler, and Joss Ackland. PG. 9, 19, 26, 34, 61, 80, 152, 158, 160, 200, 204, 214, 217, 219, 304, 305, 314, 318, 406, 505, 512, 513, 514, 517, 520, 523, 530, 601, 606, 608, 610, 621, 625, 634, 636, 702, 705, 706, 714, 724, 724, 753, 755, 759, 800, 807, 818, 820, 900, 902, 904, 912, 918, 933, 934, 938, 951, 952, 958, 961, 965, 968, 971

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. 9, 9, 19, 26, 32, 55, 89, 91, 150, 152, 157, 158, 158, 160, 160, 211, 214, 218, 222, 300, 307, 310, 310, 314, 503, 507, 510, 521, 522, 530, 530, 530, 532, 606, 608, 610, 625, 634, 706, 723, 810, 815, 902, 904, 918, 962, 965, 969

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles*, proceed to put each of them through a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, is the source of all the movie's humor)? Billy Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91) PG-13. 9, 19, 24, 41, 62, 85, 155, 200, 206, 214, 219, 302, 304, 313, 315, 319, 321, 321, 322, 400, 406, 501, 502, 503, 504, 505, 506, 513, 517, 520, 523, 524, 526, 527, 533, 600, 606, 608, 610, 612, 616, 619, 621, 625, 625, 627, 700, 702, 703, 706, 708, 714, 724, 755, 759, 802, 816, 820, 905, 920, 934, 936, 937, 952, 961, 965, 967, 968, 970, 972

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, an English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual depravity. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. 14, 813

DARK OBSESSION—(1 hr. 26 min.; 1991) Nick Broomfield's hypnotic melodrama about an investment banker whose jealous obsession with his wife serves to embroil him in a series of destructive doings. With Gabriel Byrne and Amanda Donohoe. NC-17. 10

THE DOCTOR—(1 hr. 29 min.; 1991) When a devoted doctor finds that he has cancer of the larynx, he discovers the helplessness and frustrations of life as a patient at a large medical institution. Directed by Randa Haines. With William Hurt and Christine Lahti. R. 55

DON JUAN, MY LOVE—(1 hr. 36 min.; 1991) Antonio Mercero directs a new comedy about the legendary Spanish lover's return from the dead to modern-day Seville. With Juan Luis Galiardo, Rossy de Palma, Maria Barranco, and Loles Leon. NR. 10, 55

DON'T TELL MOM THE BABYSITTER'S DEAD—(1 hr. 45 min.; 1991) This is what happens when mom's away, the baby-sitter is dead, and five unruly kids are left to their own devices. With Christina Applegate. PG-13. 511, 522, 908

DROP DEAD FRED—(1 hr. 38 min.; 1991) After a series of unfortunate, unfair, and unnecessary events, Elizabeth's life is further complicated by the reemergence of her imaginary childhood friend. PG-13. 515, 907

DROWNING BY NUMBERS—(1 hr. 54 min.; 1991) One by one, three generations of unsatisfied Cissie Colpits plot to send their husbands to watery graves. Written and directed by Peter Greenaway, with Joan Plowright, Juliet Stevenson, and Joely Richardson. NR. 14

DUTCH—(1 hr. 47 min.; 1991) Dutch Dooley (Ed O'Neill) is a working-class Joe driving his girlfriend's son from an Atlanta prep school home to Chicago for Thanksgiving. Spoiled Doyle Standish (Ethan Randall) is his reluctant charge, ready—or not—to learn a lesson. With JoBeth Williams. PG-13. 7, 19, 25, 26, 31, 38, 48, 83, 152, 155, 158, 160, 200, 213, 219, 300, 304, 307, 308, 313, 315, 316, 319, 400, 406, 503, 504, 505, 514, 517, 523, 526, 527, 530, 600, 606, 608, 610, 611, 612, 616, 618, 619, 621, 625, 706, 708, 709, 715, 722, 760, 802, 805, 808, 902, 904, 916, 920, 934, 950, 956, 961, 967, 972

DYING YOUNG—(1 hr. 50 min.; 1991) A working-class woman searching for a purpose is hired as a caretaker for an ailing, sheltered young man from a wealthy family. Directed by Joel Schumacher. With Julia Roberts and Campbell Scott. R. 22, 38, 54, 87, 311, 315, 319, 406, 503, 515, 625, 722, 953, 961, 965

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. 13

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance—his adolescent glory, his shame, his putz!—remains his potential betrayer. Solly can't make love to anyone; he can't even take a pee in the woods without terror. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. 81

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. 81, 534, 935

THE FAMINE WITHIN—(1 hr. 30 min.; 1990) An in-depth look by filmmaker Katherine Gilday at the obsessive relationship that women have with their bodies, including interviews with models, therapists, fitness experts, and others. Followed by *We're Talking Vulva* (5 min.; 1990), a musical celebration of the female genitalia produced and directed by Tracy Traeger and Shawna Dempsey. NR. 1

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by Vogue. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. 3, 43, 522, 630

FX2 — THE DEADLY ART OF ILLUSION—(1 hr. 47 min.; 1991) Bryan Brown and Brian Dennehy are back as a high-tech wizard and a private eye, bringing a would-be killer to justice. PG-13. 620, 623, 633

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13. 10, 42

★JU DOU—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. 10

JUNGLE FEVER—(2 hrs. 10 min.; 1991) Closer to a talk show than a movie. In contemporary, racially divided New York, a married black architect from Harlem (Wesley Snipes) takes up with a poor white girl (Anabella Sciorra), a secretary from Bensonhurst. Spike Lee carefully sets up this love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said*. Apparently dozens of people in New York have nothing to talk about but this tepid office affair. As he always does, Lee gives us a kaleidoscope view; he establishes groups in Bensonhurst and Harlem and lets them chatter—the profane folk wisdom of neighborhood conversation, laced with race hatred. If only candor were the same as art. Lee spares neither the black nor the Italian-American community, but he doesn't go deeper than caricature with either group, and at one point the movie veers off into a subplot about the architect's older brother (Samuel L. Jackson), a crackhead stumbling toward death in Harlem. This is the most powerful thing in the movie, but what is it *doing* there? The center of the movie—the love affair—is completely underdramatized. With

Lonette McKee, Ossie Davis, Ruby Dee. Cinematography by Ernest Dickerson; music by Stevie Wonder. (6/17/91) R. 5, 19, 31, 38, 52, 68, 89, 158, 160, 206, 213, 218, 309, 314, 510, 522, 530, 709, 718, 753, 902, 908, 911, 960

LIFE STINKS—(1 hr. 34 min.; 1991) On a dare, a ruthless millionaire slums it in downtown L.A. for 30 days without his money, connections, or identity. Directed and starring Mel Brooks. With Lesley Ann Warren, Jeffrey Tambor, Stuart Pankin, and Howard Morris. PG-13. 9, 24, 36, 40, 62, 85, 302, 319, 406, 517, 610, 612, 625, 724,

★MADONNA: TRUTH OR DARE—(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alck Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. 9, 20, 38

THE MIRACLE—(1 hr. 37 min.; 1991) In Neil Jordan's latest film, the Irish writer and director returns to the seaside town of his childhood. There best friends Jimmy and Rose are woken from their summer-vacation reverie by a mysterious stranger in town. NR. 63

MOBSTERS—(1 hr. 43 min.; 1991) Christian Slater, Patrick Dempsey, Richard Grieco, and Costas Mandylor star as mobsters in the making in the true story of the rise of organized crime from 1917 to 1930. R. 12, 19, 22, 31, 38, 68, 80, 219, 300, 304, 307, 311, 319, 406, 502, 503, 517, 610, 625, 634, 723, 724, 818

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Philippe Caubere. G. 50

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) A continuation of *My Father's Glory*, the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. 50

THE NAKED GUN 2½: THE SMELL OF FEAR—(1 hr. 25 min.; 1991) Reviewed in this issue. PG-13. 12, 18, 18, 24, 36, 62, 65, 85, 152, 157, 158, 160, 200, 206, 215, 216, 219, 222, 300, 304, 305, 306, 307, 315, 316, 318, 401, 406, 505, 506, 509, 510, 512, 514, 516, 517, 530, 530, 534, 603, 606, 608, 608, 610, 611, 613, 625, 631, 634, 638, 703, 706, 708, 709, 715, 723, 755, 803, 816, 818, 819, 821, 900, 902, 905, 912, 918, 934, 937, 950, 952, 953, 961, 965, 967

A PAPER WEDDING—(1 hr. 30 min.; 1991) A 39-year-old professor marries a Chilean political refugee to save him from deportation. But when an overzealous immigration agent gets on their case, the "couple" must move in together to prove their marriage is valid. Directed by Michel Brault. With Genevieve Bujold and Manuel Aranguiz. NR. 81

POINT BREAK—(2 hrs. 3 min.; 1991) Keanu Reeves stars as an FBI agent who goes undercover amidst a maverick surfing gang in Southern California to expose a ring of bank robbers. R. 12, 19, 33, 33, 33, 52, 68, 87, 152, 155, 157, 158, 160, 204, 208, 210, 211, 214, 217, 218, 219, 222, 300, 302, 303, 304, 311, 314, 319, 322, 406, 500, 503, 504, 506, 507, 514, 517, 522, 530, 532, 601, 606, 608, 610, 618, 621, 625, 634, 705, 706, 714, 723, 724, 756, 757, 803, 815, 818, 900, 902, 904, 910, 912, 933, 934, 950, 956, 962, 965, 969, 971

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama in-

volving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. 4

PRISONERS OF THE SUN—(1 hr. 49 min.; 1991) The true story of the discovery of a mass grave on an Indonesian island containing the remains of hundreds of Australian prisoners of war and the military trial lawyer who attempts to prosecute the 91 Japanese officers who put them there. Directed by Stephen Wallace. With Bryan Brown, George Takei, and Terry O'Quinn. R. 46

PROBLEM CHILD II—(1 hr. 31 min.; 1991) The troublesome Junior meets his match in a pint-sized devil named Traxie. Directed by Brian Levant. With John Ritter, Laraine Newman, Michael Oliver, Ivyann Schwan, Jack Warden, and Amy Yasbeck. PG-13. 5, 19, 31, 38, 51, 152, 158, 160, 200, 206, 213, 219, 222, 300, 302, 304, 313, 314, 317, 319, 406, 503, 517, 519, 523, 524, 530, 601, 606, 608, 610, 616, 618, 621, 625, 706, 709, 716, 718, 723, 724, 755, 800, 818, 900, 902, 904, 916, 917, 931, 932, 933, 953, 961, 964, 965, 970

REGARDING HENRY—(1 hr. 47 min.; 1991) An arrogant New York lawyer (Harrison Ford) takes a bullet in the brain and another in the shoulder and becomes a better person. That's actually what it's about, and it's unimaginably foolish. With Annette Bening as the lawyers' loving wife, Mikki Allen as his daughter, and Bill Nunn as his physical therapist. Written by the 24-year-old Jeffrey Abrams. Directed, unaccountably, by Mike Nichols. See it for the interior of the lawyer's apartment. (7/22/91) PG-13. 3, 3, 18, 18, 24, 38, 40, 64, 85, 152, 158, 160, 203, 210, 215, 216, 219, 302, 304, 306, 308, 312, 313, 319, 406, 505, 512, 516, 517, 519, 524, 533, 601, 606, 608, 610, 612, 617, 625, 635, 638, 700, 702, 704, 705, 706, 715, 755, 801, 808, 809, 820, 902, 904, 912, 922, 936, 953, 961, 965, 967, 970

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. What is there about this dull fellow that could inspire dispossessed peasants to live in the woods with him and take up arms against tremendous odds? And what harm is the Robin Hood legend doing that it needs to be so rudely modernized? Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. The movie is also big on hacking and hewing, and there's a fair amount of stabbing, hanging, torture, and scarring. Reynolds, who has a weakness for the medieval schlock of mist, murk, and silhouetted figures clanking around gloomy castles, fakes some of his violent scenes but pulls himself together for the rescue of Robin's men, who are about to be hanged, at the end. Some of the performers lighten things up. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. 7, 19, 33, 33, 53, 53, 66, 85, 160, 213, 217, 219, 300, 301, 306, 310, 317, 319, 401, 406, 503, 505, 506, 507, 517, 522, 524, 527, 530, 603, 606, 608, 610, 612, 616, 619, 621, 625, 627, 634, 706, 707, 709, 723, 724, 756, 764, 801, 809, 817, 818, 819, 820, 900, 902, 905, 922, 961, 965, 970, 972

★THE ROCKETEER—(1 hr. 48 min.; 1991) Perhaps the most pleasant and likable of all the recent summer-blockbuster pop entertainments. It has boyish good humor, charm, ardency, a kidding sense of itself. Here, as in *Honey, I Shrunk the Kids*, director Joe Johnston's colors are dark and full rather than electric, and he's too gentle to push his ideas to their limits. One has to admit, however, that the movie doesn't have the manic, spinning energy of Spielberg at his best, or the mordancy of Joe Dante or Tim Burton. *The Rocketeer* was derived from Dave Stevens's work in comic books. The characters are all flat in a genially clichéd style, starting with the true-blue hero, Cliff (Bill Bampbell), a daring stunt pilot with long hair parted in the middle who discovers a small rocket pack that was stolen from Howard Hughes. Strapping the thing on his back, Cliff takes off—zoom!—into the air and flits around like a very crazy fly in a bottle. Later he learns to steer by turning his head. Nazi agents and the Feds chase after him, trying to grab the amazing

new invention. All of this is fun, but it's never quite as exhilarating as it should be; Johnston needs to fly higher in his imagination. With Timothy Dalton as a dashing Hollywood star based on Errol Flynn; Jennifer Connelly as Cliff's luscious girlfriend; Alan Arkin as Cliff's aeronautic mentor. (6/24/91) PG-13. **10, 20, 36, 44, 160, 200, 211, 216, 302, 309, 314, 506, 509, 512, 522, 524, 533, 606, 608, 613, 625, 631, 635, 709, 722, 722, 724, 800, 808, 905, 907, 917, 953, 962, 964, 969**

SHADOW OF THE RAVEN—(1 hr. 48 min.; 1991) The pacifist Trausti returns to his homeland in Iceland after years abroad and finds it in the midst of a bloody feud with a neighboring clan in this sweeping medieval epic. NR. **11**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotal, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. **3**

SOAPDISH—(1 hr. 40 min.; 1991) The behind-the-scenes life of an afternoon soap. Noisy, sloppy, but intermittently hilarious, with a great bit by Kevin Kline as a third-rate actor who gets to play a doctor with *European* training ("You mean I get to do... *European* things?"). Sally Field and Cathy Moriarty are woeful as two of the other actors, but Bob Downey Jr. has a few moments as a horny producer, and Whoopi Goldberg is positively restrained as a scriptwriter. Written by Robert Harling and Andrew Bergman. Directed by Michael Hoffman. (6/17/91) PG-13. **14, 79, 305, 315, 523, 524, 533, 621, 636, 908, 912, 917, 933, 950, 962, 966, 971**

SPARTACUS—(3 hrs. 17 min.; 1960) As spectacle, this restored 1960 epic doesn't compare with *Laurence of Arabia*—it lacks formal beauty, formal interest. But it's a violent and witty big-Hollywood bash, with some mordant scenes—an inside joke that everyone can take part in. The movie, written by Dalton Trumbo, who adapted Howard Fast's novel, is ostensibly a celebration of the slave revolt led by the gladiator Spartacus (Kirk Douglas) near the end of the Roman Republic. Yet the scenes of the liberated slave community in the hills, all goodness and communal festivity, are boring in the extreme, and the stuff with the wicked, decadent Romans, luxuriating in their kitschy-beautiful city (Hearst's San Simeon was used as a set), are deliciously entertaining. The British actors playing the Romans walk away with the show. There is the great Laurence Olivier as Crassus, the instinctively authoritarian Roman senator who wants to crush the democratic elements in the Republic as well as the slave revolt; Charles Laughton as his opponent, Gracchus, a sort of corrupt liberal senator; and Peter Ustinov as an obsequious trainer of gladiators (Ustinov wrote much of his own part). Stanley Kubrick, who took over the production when Douglas fired the original director, Anthony Mann, seems to undermine the meanings that Trumbo and Fast put into the screenplay. With a great scene of revolt led by Woody Strode, who throws his gladiator's trident right at the camera. Excruciating music by Alex North. (5/13/91) PG-13. **813**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **10, 37, 156, 208, 530**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **3, 43, 630**

★ TERMINATOR 2: JUDGMENT DAY—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. T2 delivers. The plot is absurdly preposterous and vaguely hypocritical. Cameron shows

us, as an omen, babies burning in a nuclear explosion, a hypocritical bit of grandstanding in a movie that depends on the amoral kick the audience gets from watching cyborg killers bashing everything, without restraint. Yet portentous as the movie is, many of the special effects and thrills are witty. Robert Patrick, as a deadly cyborg who returns from the future, is lithe and slender, with a pale, symmetrical poker face leading down to a pointed chin. He can hold his dead-eye stare when he's running at top speed, his arms flailing—he's a great menacing, mechanical booby. Perforated by a shotgun blast, the cyborg collapses into a gleaming pool of silvery liquid. But then, with a sickening speed, it rises out of its liquefied state, head first, like some sort of shiny phallic sculpture, and reasserts its human form. It doesn't shoot; its arms turn into swords, pokers, or grappling hooks. Arnold Schwarzenegger, our Germanic super-idol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. The fights between these two are among the classics of special-effects cinema. With Linda Hamilton and Edward Furlong. (7/15/91) R. **2, 7, 18, 18, 33, 33, 33, 60, 60, 85, 91, 150, 152, 152, 155, 156, 157, 158, 158, 160, 160, 203, 204, 208, 210, 210, 211, 211, 214, 214, 217, 218, 219, 219, 222, 300, 303, 304, 307, 313, 313, 315, 315, 317, 318, 322, 406, 406, 500, 504, 505, 506, 512, 512, 514, 514, 516, 517, 517, 528, 530, 530, 532, 600, 606, 606, 608, 610, 610, 611, 612, 621, 625, 625, 625, 635, 639, 705, 706, 708, 714, 723, 724, 724, 755, 803, 805, 810, 816, 818, 819, 900, 902, 905, 905, 911, 920, 922, 933, 937, 950, 952, 958, 961, 961, 965, 965, 972**

★ THELMA & LOUISE—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. But how do you get down from this particular high? *Thelma & Louise*, which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **9, 9, 26, 37, 55, 55, 85, 206, 305, 306, 314, 509, 511, 519, 521, 523, 533, 606, 608, 616, 619, 706, 709, 715, 718, 722, 753, 755, 817, 908, 917, 930, 931, 953**

TRULY, MADLY, DEEPLY—(1 hr. 47 min.; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **14**

V.I. WARSHAWSKI—(1 hr. 29 min.; 1991) Kathleen Turner is a hard-nosed private eye, hired by a precocious thirteen-year-old girl to find her father's killer. Based on the V.I. Warshawski series by Sara Paretsky. Directed by Jeff Kanew. With Kathleen Turner, Jay O. Sanders, and Charles Durning. R. **6, 20, 26, 34, 44, 300, 319**

WHAT ABOUT BOB?—(1 hr. 37 min.; 1991) A smug psychoanalyst, Dr. Leo Marvin (Richard Dreyfuss), meets his nemesis, Bob Wiley (Bill Murray), a patient too neurotic to breathe, walk, ride elevators. Bob is so phobic he has to propitiate an open doorway with many supplicating movements of his hands before sliding, terrified, through the air. Bob is a wreck. Not only that, he's a shameless wreck. He may be genuinely frightened of everything, but he's also sycophantic, maudlin, and hysterical, a leeching horror. He's utterly dependent on Dr. Marvin yet secretly determined to destroy him. He follows the smug doctor with his perfectly clipped beard to his vacation home on Lake Winnepesaukee, ingratiates himself with the doctor's family, and proceeds to ruin his life. The only real solution to a case like this is to murder the patient—coldly and calculatedly—and then scatter the body parts to the four winds, the way they did in the

Middle Ages. But Dr. Marvin takes much too long to come to this perfectly reasonable conclusion, and by then the filmmakers have sold out their own material, turning Bob into a good fellow who's just a little goofy. The movie lacks the courage of its nihilism. See it, though, for Bill Murray, whose performance is a classic of infantilism. Directed by Frank Oz. (5/27/91) PG. **6, 601, 753, 938**

REVIVALS

BAND OF OUTSIDERS—(1 hr. 35 min.; 1964) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **8**

BUTCH CASSIDY AND THE SUNDANCE KID—(1 hr. 52 min.; 1969) A rather winsome, lark pseudo-Western that perfectly evokes the sappier side of sixties soulfulness. Paul Newman and Robert Redford are the stars, charming but wasted; Katharine Ross rides on a bicycle to Burt Bacharach's music. Written by William Goldman. Dir. George Roy Hill. **47**

CAT ON A HOT TIN ROOF—(1 hr. 58 min.; 1958) Tennessee Williams's drama of a southern family thrown into emotional upheaval and bitter soul-searching—despite all this excess, it's utterly absorbing. With Elizabeth Taylor, Paul Newman, and Burl Ives. Dir. Richard Brooks. **8**

DIE HARD—(2 hrs. 7 min.; 1988) Trash, but extremely exciting. A group of German thieves, led by a suave ex-terrorist (Alan Rickman), invade a Los Angeles office tower during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans. The movie turns into a battle of wits between Willis's prole cop and Rickman's supereducated *Schweinhund*. John McTiernan directs with great moment-to-moment ingenuity. **47**

THE FRONT—(1 hr. 34 min.; 1976) A bitter, funny, but at times heavy-handed look at the television blacklist of the fifties, a shameful, ugly episode of recent American history. A cashier (Woody Allen) becomes the front for scripts by shunned writers and is pressured by inquisitors to inform. With Zero Mostel, Herschel Bernardi, and Michael Murphy. Written by the once, blacklisted Walter Bernstein. Dir. Martin Ritt. **8**

101 DALMATIANS—(1 hr. 19 min.; 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella De Vil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **10, 21, 36, 44, 66, 87, 150, 158, 204, 206, 218, 301, 306, 309, 319, 401, 504, 511, 513, 517, 524, 526, 601, 611, 619, 621, 627, 636, 709, 714, 718, 722, 753, 755, 759, 801, 817, 904, 912, 918, 930, 933, 934, 938, 960, 965, 965, 968, 969**

ROCKY III—(1 hr. 39 min.; '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Land (Mr. T), a 230-pound black boxer with a Mohawk haircut and murder in his eyes. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. The movie both exploits racial fears and smooths them away. With Burgess Meredith, Burt Young, and Talia Shire. Stallone wrote and directed. **47**

STRANGERS ON A TRAIN—(1 hr. 41 min.; 1951) Robert Walker, as a seductive killer, is Hitchcock's most attractive villain, in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman; from a Patricia Highsmith novel. **8**

WHITE DOG—(1 hr. 30 min.; 1982) The controversial film based on Roman Gary's fact-based novel about a white dog trained to attack black people. Written and directed by Samuel Fuller. With Paul Winfield, Kristy McNichol, Burl Ives, Samuel Fuller, and Paul Bartel. NR. **1**

THEATER

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BROADWAY

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. Splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting; Nunn's canny and effervescent direction—almost too much dazzlement. Opened: 10/7/82. Monday-Saturday (except Thursdays which is dark) at 8; Wednesday and Saturday at 2; Sunday at 3; \$32.50-\$60. **Winter Garden**, Broadway and 50th (239-6200). 2 hrs. 45 mins. ●●IRLS

CITY OF ANGELS—Michael Rupert, Franc Luz, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the satisfying cast are Donna Bullock, Susan Terry, and Jan Maxwell. Opened: 12/11/89. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., \$40 to \$60. At the **Virginia Theater**, 245 West Fifty-second Street (239-6200). 2 hrs. and 30 mins. ●IRLS

GETTING MARRIED—George Bernard Shaw's play examines the institution of marriage; one in particular set on the day a bishop's daughter is to be married. Feelings and opinions run high when politics, religion, free love, polygamy, and the care of children come under discussion; directed by Stephen Porter. With Simon Jones, Victoria Tennant, Lee Richardson, Elizabeth Franz, Madeleine Potter, Patrick Tull, Walter Bobbie, J. D. Cullum. Play keeps a good Shavian head on its shoulders, which speaks to anyone who has ever been married, divorced, involved with a person of the opposite sex, or, failing that, been a parent, a child, or a family friend. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; \$36-\$40; through 9/1. **Circle in the Square Theater**, Broadway at 50th Street (239-6200). 2 hrs. 25 mins. IRLS

GRAND HOTEL—*The Musical*: By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. It takes place in an international Berlin hotel in the late 1920s; directed and choreographed by Tommy Tune. With Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday-Saturday at 8, Saturday and Wednesday at 2; \$40-\$60. Opened: 11/12/89. At the **Martin Beck Theater**, 302 West Forty-fifth Street (246-0102). 2 hours. ●IRLS

GYPSY—The Tony Award-winning production returns for a limited run, again starring Tyne Daly and directed

by Arthur Laurents, who wrote the book, with music by Jule Styne, lyrics by Stephen Sondheim, plus the original Jerome Robbins choreography recreated by Bonnie Walker. Tyne plays Rose, the ambitious (for her offspring), hard-working mother, Jonathan Hadary plays Herbie, and Crista Moore is the young Louise who grows up to become the famous Gypsy Rose Lee. Tuesday through Saturday at 8 p.m., Wednesday at 2 p.m., Saturday at 2 p.m. and 3 p.m.; \$40 to \$60 for all, except Wednesday matinee tickets, which are \$30 to \$50; extended through 8/11. At the **Marquis Theater**, Broadway at Forty-fifth Street (382-0100). 2 hrs. and 30 mins. IRLS

LOST IN YONKERS—Irene Worth, Mercedes Ruchl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award), set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; \$27.50 to \$45. At the **Richard Rodgers Theater**, 226 West Forty-sixth Street (307-4100). 2 hrs. and 30 mins. IRLS

LES MISÉRABLES—A musical, based on the Victor Hugo novel; with a book created by Alain Boublil and Claude-Michel Schonberg, the music is composed the latter, the lyrics are by Herbert Kretzmer, and it was adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSole, J. Mark McVey (as Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, and Gregory Grant. The story tells of a fugitive, pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; \$25 to \$60; Wednesday at 2 p.m., \$25 to \$50. Opened: 3/12/87. Two hundred tickets are available for sixteen dollars apiece at the box office Mondays through Thursdays for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater**, 249 West Forty-fifth Street (239-6200). 3 hours and fifteen minutes. ●●IRLS

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle are the capable stars of a musical romance, with the score composed by Claude-Michel Schonberg; the lyrics are by Alain Boublil and Richard Maltby, Jr., and it is directed by Nicholas Hytner. The story tells of love and self-sacrifice involving both a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; \$30 to \$100. At the **Broadway Theater**, Broadway at Fifty-third Street (563-2266). 2 hours and 45 minutes. IRLS

ONCE ON THIS ISLAND—A musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love*, set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy land-owner's son, who is not totally indifferent to her affections. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanche, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Desiree Scott. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; \$27.50 to \$50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater**, 222 West Forty-fifth Street (239-6200). Ninety minutes. IRLS

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince are the creators of this musical, now in its fourth successful best-selling year, which is based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe, and the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (played by Mark Jacoby) who possesses and haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and the entire staff of stage hands alike. Also featured in the impressive cast are Karen Culliver (the Creature's love and protégé), Hugh Panaro, Catherine Ulisse, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarin. Monday through Saturday at 8 p.m.; Saturday at 2 p.m.; Wednesday at 2 p.m.; \$35 to \$60. Opened: 1/26/88. At the **Majestic Theater**, 247 West Forty-fourth Street (239-6200). Two hours and thirty minutes. ●●IRLS

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about an orphan (the charming Daisy Egan, who won a Tony for her performance) who goes to live with her unhappy uncle (Mandy Patinkin) on the bleak English moors and discovers a garden with a locked gate and a hidden key where anything can happen. The book and lyrics are by Marsha Norman (who also was the winner of a Tony); the music is by Lucy Simon; directed by Susan H. Schulman, and the choreography is by Michael Lichtefeld. Also featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; \$35 to \$60; Wednesday at 2 p.m., \$30 to \$52.50, Saturday at 2 p.m., \$30 to \$55. Opened: 4/25/91. At the **Saint James Theater**, 246 West Forty-fourth Street (239-6200). 2 hours and thirty minutes IRLS

SIX DEGREES OF SEPARATION—Stockard Channing is the star, along with Courtney B. Vance and John Cunningham, in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding from practically everybody; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$35 to \$45. Opened: 11/8/90. At the **Vivian Beaumont Theater**, situated on the main floor in the Lincoln Center complex, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. IRLS

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Betty Comden and Adolph Green team. Featured in the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday through Saturday at 8 p.m., Saturday and Wednesday at 2 p.m.; \$25 to \$60. Opened: 5/1/91. At the **Palace Theater**, 1564 Broadway at Forty-seventh Street (730-8200). 2 hours and forty minutes. IRLS

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—Songs of Kander and Ebb. A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; \$37.50. At the **Westside Theater**, 407 West Forty-third Street (307-4100).

THE BALCONY SCENE—Wil Calhoun's contemporary comedy, set in Chicago, focuses on modern urban life when two starcrossed loners whose balconies are only a few feet apart, in a Chicago apartment building set high among the clouds, meet; directed by Michael Warren Powell. Their lives start to unravel as soon as they simultaneously step out onto their adjoining balconies. Featured in the cast are Cynthia Nixon, Jonathan Hogan, and William Fichtner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7; \$23 to \$30; through 7/28. At the **Circle Repertory Theater**, Ninety-nine Seventh Avenue South (924-7100).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, David Boldt, Douglas Gibson, Eddie Cobb, and Randall Denman. Wednesday, Thursday, and Friday at 8, Saturday at 6 and 9, Sunday at 7; \$20. At **The Courtyard**, 19 Grove Street (869-3530).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Also featured in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; \$32.50 to \$35. At the **Promenade Theater**, Broadway at Seventy-Sixth Street (580-1313).

CHARGE IT, PLEASE—Book, music, and lyrics are by Carlos Gorbea, and the story is about two Puerto Rican widows who discover the wonderful world of credit cards and decide to paint the town red using those cards. Featured in the cast are Jeanette Toro, Mel Gorham, Alberto Guzman, Fred Barrows, and Iraida Polanco; directed by William Martin and Alba Oms; choreography by Dennis Dennehy. In English: Wednesday through Friday at 8. In Spanish: Saturday and Sunday at 2:30 and 8. \$10 to \$15. Through 7/28. At the **Puerto Rican Traveling Theater**, 304 West Forty-Seventh Street (354-1293).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and interprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful 'guys and dolls' who inhabited Runyon world of the 30s and 40s. Wednesday through Friday at 8 p.m., Saturday at 5:30 p.m. and 8:30 p.m., and Sunday at 7 p.m.; \$20. At the **Double Image Theater**, 15 Vandam Street (564-8038).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; \$28 to \$32. Opened: 5/3/60. At the **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ••

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. Featured in the quite brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey,

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THEATER

and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday through Friday at 8:30, Saturday at 7 and 10, Wednesday at 2:30, and Sunday at 3:30; \$32.50 to \$35. At **Theater East**, 211 East 60th Street (838-9090). ●●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are John Caracciola, Matt McClanahan, Drew Geraci, and Steve Gunderson. Tuesday through Thursday at 8 p.m., Friday and Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3 p.m. and 7:30 p.m.; \$30 to \$35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West Seventy-second Street (595-7400). ●

GEORGY—Based on the novel by Margaret Forster and the film *Georgy Girl*, this revival has music by George Fischhoff, lyrics by Carole Bayer-Sager, and a book by Tom Mankiewicz, and is directed by Morgan LaVerre. It tells of Georgy (Meghan Duffy) whose life is complicated by her swinging female roommate, a relationship with her friend's boyfriend, and the lecherous advances of her father's wealthy employer. Featured in the cast are Molly Elle Scott, Michael Oberlander, Joel Goodness, Jonathan Lutz, Bill Sheeler, Fredi Walker, and Tracy Darin Schellie Archibod is the choreographer. Tuesday through Friday at 8; \$10; through 8/9. A Citystock production at the **Wings Theater**, 154 Christopher Street (627-2961).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$20-\$28; from 7/30. At the **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

GUILT WITHOUT SEX—A neurotic musical starring Marilyn Sokol plays Wednesday and Saturday matinees at 2 (all tickets \$20), at the **Red Blazer Too**, at 349 West Forty-sixth Street; And every Sunday at 7, and Monday at 8, (all tickets \$20) at the **John Houseman Theater**, 450 West Forty-second Street (564-8038).

HOME AND AWAY—Written and performed by Kevin Kling and directed by David Esbjornson, play presents an evening of comic storytelling as Kling recreates his childhood in Minnesota and spins tales of his world travels. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; \$20 to \$28; through 8/10. At the **Second Stage Theater**, 2162 Broadway at Seventy-sixth Street (873-6103).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillingier. Featured in the cast are Roxanne Hart, Anthony Heald, Nathan Lane, and Deborah Rush. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 2:30 p.m.; \$35 (7/27 and 28 are at 2 p.m. instead of 2:30 p.m.). As of 7/29, new times are Monday through Saturday at 8 p.m., Wednesday at 3 p.m., and Saturday at 2 p.m.; tickets are \$35. A Manhattan Theater Club production at the **City Center's Stage I**, downstairs at 131 West Fifty-fifth Street (581-7907).

LOVE LEMMINGS—Joe DiPietro's twenty-two sketches and musical numbers constitute a critique of modern-day dating rituals, and is directed by Melia Bensussen. Featured in the cast are Steve Ahern, Kathryn Rosseter, John Daggett, and Helen Greenberg; the original music is by Eric Thoroman. Wednesday, Thursday, and Friday at 8 p.m., Saturday at 5 p.m. and 7:30 p.m., Sunday at 3 p.m.; through the summer. \$20 to all shows. At the **Top of the Village Gate Theater**, 160 Bleecker Street at Thompson Street (475-5120).

LUSTING AFTER PINO'S WIFE—Sam Henry Kass's comedy in which four working-class singles find that the only thing worse than being alone is being involved; directed by Casey Childs. With Alexandra Gersten, Joseph Siravo, Wayne Maugans, Debra Riessen. Monday-Friday at 8 p.m., Saturday at 6 p.m. and 9:30 p.m.; \$24. At the **Forty-fifth Street Theater**, 354 West Forty-Fifth Street (564-8038).

MAMBO MOUTH—Written and performed by John Leizamo, play features seven comic character sketches; directed by Peter Askin. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 5 p.m.; \$25; through 8/25. At the **Orpheum Theater**, 126 Second Avenue (477-2477).

THE MATCHMAKER—Dorothy Loudon has the title role in this revival of Thornton Wilder's farce (remember "Hello, Dolly"?), set in Little Old New York in the 1880s. Kenneth Mars is the object of her match-making; directed by Lonny Price. Tuesday through Saturday at 8 p.m., Wednesday, Saturday and Sunday at 2 p.m.; 7/24 through 9/8; \$25 to \$35. At the **Roundabout**, 100 East Seventeenth Street (420-1883).

A MIDSUMMER NIGHT'S DREAM—Free Shakespeare in the Park continues, from 7/30 to 8/11, with the second of its performances, a Brazilian production of Shakespeare's most erotic comedy, here set in the Amazon rain forest; translated, adapted, and directed by Caca Rosset, performed in Portuguese (an English synopsis is available). Tuesday through Sunday at 8. FREE! Tickets are distributed, one per person, at 6:15 on day of performance at the **Delacorte Theater** in Central Park. Enter Central Park West at Eighty-first Street, or from the East Side at Seventy-ninth Street and Fifth Avenue (861-7277).

MR. GOGOL AND MR. PREEN—W. H. Macy, Mike Nussbaum, and Zohra Lampert are the stars of Elaine May's comedy about a vacuum-cleaner salesman who insinuates himself into the apartment and care of an iconoclastic immigrant from Eastern Europe; directed by Gregory Mosher. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; \$35; through 7/28. At the **Mitzi E. Newhouse Theater** downstairs at Lincoln Center, 150 West Sixty-fifth Street (239-6200).

MY SON THE DOCTOR—Marc J. Bielski's contemporary family comedy, directed by Jeffrey B. Marx, dramatizes the repercussions when a man suddenly changes his life's ambition. Tuesday through Saturday at 8 p.m.; \$12. A Quagha Theater production at the **Irish Arts Center**, 553 West Fifty-first Street (247-6078).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Featured in the cast as the good-hearted and talented nuns are Alvaleta Guess, Christine Anderson, Sarah Knapp, Liz McCartney, and Alecia Miller. Tuesday, Wednesday, Thursday at 8, \$30; Friday, Saturday at 8, \$35; Saturday at 2, Sunday at 3, \$32.50. At the **Douglas Fairbanks Theater**, 432 West Forty-second Street (239-4321). ●●

ONLY THE TRUTH IS FUNNY—Rick Reynolds appears in his one-man portrayal of autobiographical theater. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 7 p.m.; \$29.50; through 8/4. At the **Westside Company Theater**, 407 West Forty-third Street (246-0102).

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; through 8/31; \$20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouress; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Go! Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; \$32.50 to \$35. Dinner available. At the **Blue Angel**, 323 West Forty-fourth Street (262-3333).

PENN & TELLER ROT IN HELL—They return after an international tour with additions to the bits featured on Broadway. Tuesday-Friday at 8, Wednesday at 2, Saturday at 3, 7, and 10; \$35; from 7/30. **John Houseman**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Featured in the cast

are Catherine Russell, James Farrell, Brian Dowd, Marcus Powell, and Dean Gardner. Opened: 4/5/87. Monday, and Thursday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; \$30. At the **Theater Four**, 424 West Fifty-fifth Street (695-3401). ●●

PROM QUEENS UNCHAINED—A musical comedy about a senior high prom queen competition at a public school in 1959. The book is by Stephen Witkin, the musical score, with a wide range of fifties sound, is by Keith Herrmann, and the lyrics are by Larry Good-sight. Featured in the cast are Natasha Baron, Sandra Purpuro, Don Crosby, Connie Ogdin, Dana Ertis-check, Susan Levine, Mark Stephens, David Brummel, Ilene Bergelson, Ron Kurowski, Mark Traxler, and James Heatherly. Tuesday through Friday at 8 p.m., Saturday and Sunday at 2:30 p.m. and 7 p.m.; \$33 (includes a bag lunch). At the **Village Gate** (downstairs), 160 Bleecker Street (475-5120).

RED SCARE ON SUNSET—Charles Busch's play focuses on the 1950s Hollywood movie actress Mary Dale (played to the hilt by Charles Busch) who finds out, to her horror and dismay, that she is married to a communist (Eek!); directed by Kenneth Elliot. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Hallday, Julie Halston, Judith Hansen, Mark Hamilton, and Arnie Kolodner. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$30 to \$32.50; through 9/15. At the **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

A RENDEZVOUS WITH GOD—Avi Hoffman stars, sings, and narrates the action in this play with music by Miriam Hoffman, based on the life and works of prominent Israeli poet Itzik Manger, from his birth in Rumania, through his boyhood, his disastrous love affairs, his travels, and the maturing of his talents in later life; directed by Sue Lawless. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m.; \$15; through 7/28. At the **John Houseman Studio Theater**, 450 West Forty-second Street (564-8038).

REPERTORIO ESPANOL—Events at present scheduled for July: Garcia Lorca's *La Casa De Bernarda Alba*, Jacobo Langner's *Esperando La Carroza*, Dolores Prida's *Botanica*, Calderon de La Barca's *El Alcalde de Zalamea*; Roberto Cossa's *La Nonna*, *Los Jibaros Progresistas*, Manuel Gonzalez's musical on a double bill with *El Huesped*, Juan Pedro Soto's play. *Mexico Romantico*, a musical revue. Gian-Carlo Menotti's *El Consul*. Tickets for the plays are \$15, for the musicals, \$20. (For schedule of dates and times information, please phone theater.) At the **Gramercy Arts Theater**, 138 East Twenty-seventh Street (889-2850).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance?" Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Erik Frandsen, Michael Garin, Robert Hipkens, Donna Murphy, Francis Kane, Art Baron, Cathy Foy, Jon Gordon, Oliver Jackson Jr., Earl C. May, Paula Lockheart (who wrote the music and lyrics), and the book is by Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 3 p.m. and 7 p.m.; \$25 to \$37.50. At the **Song of Singapore Theater**, 17 Irving Place (228-0844).

THE SUM OF US—David Stevens's award-winning play, which features Matt Salinger, Richard Thomsen, Daniel Baum, and Phyllis Somerville, and is directed by Kevin Dowling, deals with the relationship between an understanding, widowed father living under the same roof with his homosexual son. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; \$22.50 to \$32.50; through 8/4. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

THE SUMMER THEY STOPPED MAKING 'LUDES—(How Taking Peyote Turned Me Into a Coyote): Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujio" or sorcerer. Friday and Saturday at 8 p.m., has been extended through 7/27; \$10. At the **Dick Shea's Studios**, 100 East Sixteenth Street (243-6542).

TEENAGE WEDDING—Written and directed by John Stepling, play depicts a desperate lost American, explores an ex-narcotics cop, an immigrant vending machine salesman, and a dying resort in the Mojave desert.

THEATER

Featured in the cast are Michael Collins, Michael Margotta, Lola Glaudini, Suzanne Fletcher, Robin Ginsberg, and George Gerdes. Wednesday through Sunday at 8 p.m., through 7/28; \$12. At the **HOME for Contemporary Theater and Art**, Forty-four Walker Street (431-7434).

THE TIME MACHINE—H. G. Wells's classic novel, widely regarded as the prototype of all great science fiction stories, in which an English inventor travels a thousand years and finds a world of total strangeness; adapted for the stage and directed by Harv Dean; featuring Jim Mineo as the intrepid Time Traveler. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; \$12; through 9/22. Upstairs at the **Second Studio for Actors Theater**, 163 West Twenty-third Street, on the fourth floor (463-7050).

OFF OFF BROADWAY

CONTEMPORARY ONE-ACT PLAYS—*Sure Thing*, by David Ives, dissects the mating habits of the upwardly mobile population. *The Author's Voice*, by David Greenberg, tells of an ambitious writer with nothing to say. *Self-Torture and Strenuous Exercise*, by Harry Kondoleon, is about the romantic dependence of a newly-published author as he tries to dump his wife for that of his best friend. All are directed by Joseph Millett and featured in the casts are Lee Eypper, Bill Spruill, Louis Kyles, Doug Hall, Candis Paule Riggs, Tho Goff, and Michael Wire. Monday and Tuesday at 8 p.m.; 7/22 through 8/6; \$10. A Lightning Strikes Twice production at the **Synchronicity Space Theater**, Fifty-five Mercer Street (586-1001).

DOUBLE BILL—Both one-acters are by Luigi Pirandello, and both explore the misguided passions of the modern spirit, our deluded visions of vanity, and the blind temptation of vengeance. First, *At the Exit* is about three apparitions at graveside. Second, *The Vise*, is about a pair of lovers who fear their guilt has been discovered. Both are directed by Davide LeBarron. Featured in both are Malcolm Adams, Julie Rapoport, Steve Crow, and Natina C. Lia. Friday and Saturday at 11 p.m., Sunday at 8 p.m.; through 7/28; \$5. An Independent Theater production at **The House of Candles Theater**, 99 Stanton Street (353-3088).

FARCE FEST '91—One-Act Festival: George Feydeau's *Baby Goes to Pot*, directed by Roger Mrazek, is about mistaken identities, and, yes, about porcelain chamber pots. John Morton's *Box and Cox*, directed by Michael Murnin, deals with a landlady who rents the same room and bed to two men, a day-worker and a night-worker, neither of whom know they are sharing. And the third one, Nicholas Udall's *Ralph Roister Doister*, directed by Norman Rhodes, is a sixteenth century battle of the sexes. Thursday through Saturday, 7/25 through 8/3 at 8 p.m.; Saturday and Sunday, 7/27 through 8/4 at 2 p.m.; \$8. A Roundabout Ensemble production at the **Susan Bloch Theater**, 307 West Twenty-sixth Street (420-1360).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; \$65. Participatory Theater at **Il Sole**, 40 West Fifty-sixth Street (696-8585).

HEARTBREAK HOUSE—Revival of G. B. Shaw's comedy/drama about love, liars, and the sorrows of a broken heart; directed by Peter Ruffet. With Rayna Baker, Robert Sutherland, Sheila Gerber. Thursday-Saturday at 8, Sunday at 3; \$10; through 8/25. **Westside**, 252 West 81st Street (874-7290).

LINE—Israel Horowitz's long-running play about five people who want to be first in line, directed by Doug Lieth; the choreography is by Leava Hall; Wednesday, Saturday, and Sunday at 9:30 p.m.; \$10. In repertoire with *I—Land* are excerpts from Sonia Picier's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30 p.m.; \$10. At the **Thirteenth Street Theater**, Fifty West Thirteenth Street (675-6677).

MARIE AND BRUCE—Robin Poley and Scott Klavan star in Wallace Shawn's comedy about the confusion and frustration in a modern marriage; directed by Ronald Bly. Featured in the cast are Hal Cohen, Deirdre Manganaro, Kenneth Elchert, Laurence Gewirtz, and Wendy Forum. Wednesday through Friday at 8 p.m.; \$10; through 8/2 (no performance on 7/31). A Liberty Stage Company production at the **West End Gate Theater**, 2911 Broadway at 114th Street (695-1709).

MOLIERE—This one-man play, written and performed by Richard Morse, is an imaginary exploration of the life of the French playwright/actor who raised comedy to equal rank with that of tragedy. Wednesday through Saturday at 8 p.m.; through 8/10; \$10. A Theater of the Artists League production at the **Pearl Theater**, 125 West Twenty-second Street (989-3565).

NATURAL SELECTION—*Genius Loci*, by Neal Brilliant, about a gay couple with a very "straight" dilemma. *Women Who Love Science Too Much*, by Kathleen Cahill, depicts sibling rivalry when one sister finds the "perfect" mate. *Fast!*, by A.E.O. Goldman, compresses an entire contemporary courtship into a prolonged wait on line for breakfast. *Science and Fast!* *Dead Voices*, by Noel Madlansacay, about a pair of orphans attempting to recreate a culture from pre-apocalyptic artifacts. Wednesday-Friday at 7:30, Saturday at 3 and 7:30; FREE! Through 8/3. Open-Captioned for Deaf; super-titled in Chinese and Spanish. **Louis Abrons Art Center**, 466 Grand Street (473-7584).

RHINOCEROS—Ionesco's 1960 play, featuring Gregg Rochman as an awkward little man who drinks too much. It starts with a peaceful day, in a peaceful town, with a rhinoceros suddenly charging down the street. This illustrates the absurdity of the human condition; and that's what they say; directed by Anne de Mare. Wednesday-Saturday at 8; through 8/17; \$10. Independent Theater production at the **House of Candles Theater**, 99 Stanton Street (353-3088).

RICHARD CORY—A. R. Gurney, Jr.'s play, based on Edwin Arlington Robinson's poem, presents the connection with the "people of the pavement" to Cory's ultimate decision; directed by Brenda Lynn Bynum. With Bruce Barney, Rachel Bones, Brian McGovern, James Jenner, Glo Duncan. Through 8/4; \$10; Thursday-Saturday at 8; Sunday at 5. At the **Oasis Theater Company**, 230 East Ninth Street (673-3706).

SHIVAREE—William Mastrosimone's comedy-drama about a sheltered young man and his liberating encounter with a beautiful young belly dancer; directed by Terence Lamude. With C. Kavanagh Harris, Richard Rodgers, Jan Gladish, Keeley Stanley, Laurie Sanders-Smith. 8/25-28 at 8 (Sunday at 3 and 7); \$10. **Pulse Theater**, 870 Sixth Avenue (213-0231).

SUMMERFEST '91—Four one-acters: *Open and Shut*; *Hermaphrodite*; and *Something Rotten in Denmark*, all written by Annie G; and *Tiger in the Ground*, by Paul Kadetz. All are directed by Mike Wills. With Patrick Johnson, Manette Merrill, Denise Krueger, Marta Vidal, Ben Shepard, Marc Parent. 8/1-4 at 8; \$10. **Harold Clurman**, 412 West 42nd Street (967-1481).

THREE SISTERS—A revival of Anton Chekhov's drama of everyday life and reality's disintegrating effect on human dreams; translated by Jean-Claude van Itallie, and directed by Peter Sylvester. With Marie Trusits, Michael Collins, Tony Cormier, Jeff Spolan, Anne Maire Cummings, Joseph Scott, Joey Golden, Laurie Muir, David Hanley, Ginette Molina, Samme Johnson, Adam Michener, Troy Ruptash, Edward Suter. Thursday-Saturday at 8, Sunday at 3 (additional performance 8/7 at 8); \$10; through 8/11. At the **Synchronicity Space**, 55 Mercer Street (925-8645).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices (279-4200).

TWO ONE-ACT PLAYS—George Bernard Shaw's *O'Flaherty, V.C.*, and Agatha Christie's *Accident*, the first is a satirical comedy; the second is the usual Christie story with a twist at the end; both are directed by Fred Fondren. Featured in the cast are Stephen Broker, Missy Hart, Walter Walker, and Ray Kasper. Thursday-Saturday at 8; \$10; through 8/10. **Prometheus Theater**, 239 East Fifth Street (477-8689).

WHITE WATER—John Jesurun's 1986 play, directed by Paul Schiff Berman and Deborah Lewittes. Story of a boy and his visions of a divine and healing being who is questioned by a priest, a lawyer, a doctor, and a TV producer who can only believe parts of his story. Wednesday through Sunday at 8; through 7/28; \$12. **Performing Garage**, 33 Wooster Street (966-3651).

NEW YORK TICKET SERVICE

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DAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 8/16. Salander-O'Reilly, 20 E. 79th St. (879-6606). See Solos, 57th Street Area.

57th Street Area

JOSE BEDIA—Large-scale ink drawings on amate paper by this artist who lives in Cuba; through 7/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

DAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 8/30. Drake, 50 W. 57th St. (582-5930). See Solos, Madison Avenue and Vicinity.

BERNARDA BRYSON SHAHN—Paintings, drawings, prints, and illustrations executed between 1931-1991 by this artist who painted murals for the WPA and was married to Ben Shahn; through 7/26. Midtown Payson, 745 Fifth Ave. (758-1900).

SoHo and TriBeCa

GUY BILLOUT—Recent watercolors; through 7/27. Lustare, 176 Prince St. (274-1880).

GARY BROTMAYER—Collages, drawings, and objects; through 7/31. Miller, 138 Spring St. (226-1220).

PETER NADIN—"Poetry Room"—a one-year installation that changes monthly; through 8/31/91. American Fine Arts Co., 40 Wooster St. (941-0401).

TIMOR NOVIKOV—Works made with pieces of old fabric sewn together; through 7/31. Kind, 136 Greene St. (642-6302).

YIGAL OZERI/MICHAEL ROVNER—Paintings of the American flag/Polaroids of the artist's television screen taken during the Gulf war. Through 7/26. Bitter-Larkin, 597 Broadway (219-0150).

DANIEL RIBERZANI—Vividly-colored paintings and lithographs that depict familiar objects; through 8/8. Ergane, 469 W. Broadway (228-9600).

CARI ROSMARIN—Surrealist landscape paintings; through 7/31 (August by appointment). Kelly, 591 Broadway (226-1660).

BARBARA SCHWINN-JORDAN—Romantic illustrations from the 1930s through the 1950s that appeared in *Ladies Home Journal*, *The Saturday Evening Post*, *Collier's*, and other magazines; through 8/10. Illustration House, 96 Spring St. (966-9444).

AUDREY STONE—Figurative drawings and paintings; through 7/27. C & A, 96 Spring St. (431-8664).

LEE TRIBE/SHARON HORVATH—Abstract welded steel sculptures/Paintings that combine figuration and landscape. Through 7/26. Munroe, 130 Prince St. (226-0040).

PETER WEST—Paintings in a series titled "Images of Vietnam"; through 7/31. Foster Goldstrom, 560 Broadway (941-9175).

JHUN YOUNG-WHA—Abstract paintings in Chinese ink by a Korean artist; through 7/24. Cast Iron, 159 Mercer St. (274-8624).

GILBERTO ZORIO—Works that explore the alchemical potential of natural substances such as metals, miner-

als, and gases; through 7/29. SteinGladstone, 99 Wooster St. (925-7474).

Other

LISA DAWN GOLD/PATRICIA CANELAKE—Toy-like machines that draw/An installation of twenty-four paintings that are influenced by four family histories and cross a time period from the turn of the century to the present. Through 8/10. Elston Fine Arts, 214 E. 9th St. (254-0391).

GROUP SHOWS

Madison Avenue and Vicinity

CADE—1045 Madison Ave. (734-3670). Works by Pinceman, Rotterdam, Stankiewicz, Tobey, Wallach; through 8/15.

CUDAHY'S—170 E. 75th St. (879-2405). Paintings and works on paper by Basham, Day, Godbee, McNickle, Mendenhall, Stefanic, others; through 7/31.

FORUM—1018 Madison Ave. (772-7666). Works by Avery, Bluenner, Burchfield, Fischl, Gillespie, Marsh, Nelson, Nerdum, Nickson, Phillips, Weber; through 7/31.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Elegant Lives," with works by American and European artists executed between 1875-1910, including Anshutz, Beraud, Cassat, Chase, Hassam, MacMonnies, Robbe, Tissot, Whistler, others; through 8/2.

KAPLAN—969 Madison Ave. (535-2407). New furniture by Cassel, Dean, Ryerson, Simpson, Stanger, Simpson; through 7/26.

LA BOETIE—9 E. 82nd St. (535-4865), by appointment only during summer. Works on paper by Grosz, Lisitzky, Matisse, Miro, Schwitters, others; through 7/26.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Bierstadt, Chase, Clark, Inness, Rothbort, others; through 9/21.

SHEPHERD—21 E. 84th St. (861-4050). 19th and 20th-century paintings and sculpture, by Gargallo, Rauch, Tassart, Wittmer, others; through 9/14.

SPANIERMAN—50 E. 78th St. (879-7085). "The American Still Life: From the Antebellum Era to the Roaring Twenties, 1850-1930," with works by Brown, Curran, Francis, Platt, Twachtman, others; through 9/27.

WERNER—21 E. 67th St. (988-1623). Drawings by Baselitz, Kirkeby, Lupertz, Penck, Van Vliet; through 8/9.

57th Street Area

BABCOCK—724 Fifth Ave. (535-9355). "Particular Places," with works by Davenport, Gloman, Hancin, Serio, Sheehan, Torrence; through 7/26.

BLUM HELMAN—20 W. 57th St. (245-2888). "Red, White, Blue," with works by Andoe, Bowling, Moskowitz, Serrano, True, Tuttle; through 8/2.

DAVERIO—41 E. 57th St. (826-4210). "Regarding the Figure," with paintings, drawings, sculpture, and prints by Abakanowicz, Avery, Balla, Blell, Dine, De Chirico, Goodwin, Hopkins, Martioni, Modigliani, Savinio, Spero; through 8/2.

DE NAGY—41 W. 57th St. (421-3780). Works by Boxer, Brown, Golubov, Hannock, Porter, Rubenstein, others; through 7/26.

DEL RE—41 E. 57th St. (688-1843). Works by Appel, Arman, Baj, Cottingham, Marcarelli, Pomodoro, Tooker, others; through 8/31.

EMMERICH—41 E. 57th St. (752-0124). "Table Sculpture," by Alechinsky, Benton, Calder, Chadwick, Ginnever, Pepper, Wolfe, others; through 8/16.

FISCHBACH—24 W. 57th St. (759-2345). "House of Fischbach II: Be Cool and Chill and Stay Right Here," with paintings, watercolors, and drawings by gallery artists; through 8/30.

FRENCH—41 W. 57th St. (308-6440). "The Eternal Male," with works that depict images of men; through 7/30.

GOODMAN—24 W. 57th St. (977-7160). Works by Anselmo, Boltanski, Cragg, Graham, Lewitt, Oldenberg, Munoz, Penone; through 8/30.

JOSEPH—745 Fifth Ave. (751-5500). Furniture by Booner, Carpenter, Castle, Dunnigan, Hurwitz, Paley, Wahl, others; through 9/21.

LELONG—20 W. 57th St. (315-0470). Works by artists who integrate natural materials into their work, including Goldsworthy, Laib, Laudi, Lipski, Long, Mendicta, Newman; through 7/26.

MCCOY—41 E. 57th St. (319-1996). Works by gallery artists; through 8/30.

MILLER—41 E. 57th St. (980-5454). "Portraits on Paper," with drawings, gouaches, and photographs by Arbus, Basquiat, Clemente, Close, Condo, Dokoupil, Greene, Katz, Kossoff, Moynihan, Steir, others; through 8/2.

PACE—32 E. 57th St. (421-3292). Works by Judd, Mangold, Ryman, Serra; through 9/6.

SIEGEL—24 W. 57th St. (586-0605). Works by Cardenas, Myers, Tinguely; through 7/26.

TILTON—24 W. 57th St. (247-7480). "When Objects Dream and Talk in Their Sleep," with installations by Apfelbaum, Conner, Cranston, Evans, Hayes, Kilimnik, Messenger, Moffett, Schorr, Smith; through 8/16.

SoHo and TriBeCa

ALEXANDER EDITIONS—476 Broome St. (925-2070). Recent prints by Bosman, Chase, Dickson, Jacqueline, Mangold, Winters; through 8/2.

AUCHINCLOSS—558 Broadway (966-7753). Drawings by Haynes, Muehleman, Ortins, Usle, Witek; 7/27-8/16.

AUSTRALIA—98 Greene St. (274-9835). Paintings on bark, canvas, and wood by Aboriginal artists from Australia's tropical north and central desert regions; through 8/24.

BAGHOOMIAN—555 Broadway (941-1410). "Figuring Abstraction," with works by Basquiat, Bowes, Condo, Henning, Row, Snyder, Stephan, others; through 7/21.

BEITZEL—102 Prince St. (219-2863). Invitational show with works by Dudding, Fink, Godfrey, Heeks, Hristoff, Kapp, Looz, Macdonald, Messer, Moriarty, Neher, Young; through 8/30.

BUSTAMANTE—560 Broadway (226-2108). Works by gallery and invited artists, including Dennis, Lewandowsky, Mostel, Rutenberg, others; through 8/10.

CASTELLI—420 W. Broadway (431-5160). Works by Artschwager, Flavin, Johns, Kelly, Lichtenstein, Oldenberg, Rauschenberg; through 8/9.

CLEAVER CALLAHAN—568 Broadway (925-2350). Abstract works by James, Rosch, Silber, Tower, Vi-grass; through 7/26.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Brice, Clemente, Katz, LeWitt, Steir; through 8/23.

DAVIDSON—415 W. Broadway (925-5300). Invitational show with works by Caporaci, Deihl, Elliott, Moore,

Otero, Rickert, Rosas, Wellington; through 8/31.

DONAHUE—560 Broadway (226-1111). Works by Barke, Cyphers, Engel, Lee, Mekul, Miller, Mooney, Petri, Rose, Schmit; through 7/31.

FELDMAN—31 Mercer St. (226-3232). Prints, photographs, and multiples by gallery artists; through 7/31.

GLADSTONE—99 Greene St. (431-3334). Works by Barney, Grey, Prince, Webster; through 7/26.

HELANDER—415 W. Broadway (966-9797). Works on the theme of the pool, by Hockney, Bartlett, Rauschenberg, Heffernan, Mitrotti, Thompson, Turkle, Zalopany; through 8/3.

HELLER—71 Greene St. (966-5948). Works in glass by four Czech artists; through 8/17.

HOFFMAN—429 W. Broadway (966-6676). Black and white drawings, paintings, prints, and sculptures, by Averbuch, Brady, Buchwald, Ferrer, Gonzalez, Harris, Plagens, Richards, Sullivan, others; through 9/3.

JAMISON THOMAS—588 Broadway (926-1055). New works by Buehler, Flechemuller, Hutchison, Kroll, Stotik, other; through 7/26.

KASMIN—580 Broadway (219-3219). Works by Anderson, Dokoupil, Etkin; through 7/31.

KATZEN—475 Broome St. (966-4469). Works by gallery artists; through 8/28.

KLASBRUN—51 Greene St. (925-5157). Works by Faust, Genkin, Leung; through 7/27.

LEDISFLAM—584 Broadway (925-2806). Works by Ahceson, Engels, Ghen, Harrison, Lutes, Masters, Sillman, others; through 8/30.

LENNON, WEINBERG—580 Broadway (941-0012). Sculpture by De Kooning, Hague, Saret, Westerlund-Rosen, Westermann; through 8/2.

LEVY—415 W. Broadway (941-0009). "Pools" with works by Bartlett, Clemente, Feher, Fonnasgraves, Mitrotti, McKenzie, Rivers, others; through 7/31.

LORENCE-MONK—578 Broadway (431-3555). Works by Beerman, Forg, Gold, Parsons, Pierson, Jones, Saret, Seborovski, Von Rydingsvard, Umberg, others; through 7/29.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Carpenter, Herold, Kelley, Kessler, Kippenberger, Krebber, Noland; through 7/26.

MARCUS—578 Broadway (226-3200). Works by gallery artists; through 8/30.

PACE—142 Greene St. (421-3292). Works by Baselitz, Close, Dine, Flanagan, Morley, Oldenburg, Samaras, Schnabel; through 9/14.

PARRASCH—584 Broadway (925-7090). A juried exhibition of contemporary art furniture; 7/25-8/30.

PERLOW—560 Broadway (941-122). Works by gallery and invited artists; through 8/31.

P.P.O.W.—532 Broadway (941-8642). Works by Attie, Martin, Smith, Watts, Weems, Woodruff, Wojnarowicz; through 8/16.

PROTETCH—560 Broadway (966-5454). "Green," with works by Armajani, Burle-Marx, Graves, Solomon, Sonfist, Wines, Zimmerman, others; through 9/29.

ROSEN—130 Prince St. (941-0203). Works by Feher, Fonseca, Hayes, Mitchell; through 8/14.

ROSENBERG—155 Wooster St. (431-4838). "The Painted Line," with works by Ball, Grafelman, Mulhern, Seidl; through 7/26.

RUBENSTEIN—130 Prince St. (431-4221). "The Thing," with works by Arp, Bourgeois, Cemin, Dove, Dunham, Lasker, Ostendarp, conceived by Vik Muniz; through 7/25.

SHAINMAN—560 Broadway (334-8453). Works by Bowen, Ceccobelli, Evergon, Genzken, Lexier, Pellegrin; through 7/31.

SONNABEND—420 W. Broadway (966-6160). Recent works by Bickerton, Winters, Zorio; through 7/30.

STAIB—8 Greene St. (941-5977). Sculpture by Hardinger, Tribe, Tucker, Yamaguchi; through 7/26.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Seeing Through 'Paradise': Artists and the Terezin Concentration Camp"; through 8/2.

THEODORE—580 Broadway (274-8260). "Take Five," with works by Baumgardner, Bocchino, Macellari, Mendelsohn, Stone; through 7/27.

303—89 Greene St. (966-5605). "True to Life," with works by Accorci, Dion, Gober, Meyer, Oates, Ruff, Tiravanija, Warhol; through 8/9.

TWINING—568 Broadway (431-1830). "Summer in the City is Red, White, and Blue," with works by Calder, Dehmer, Hofmann, Israel, Lachaise, Vouklos, Willis; through 7/30.

WEBER—142 Greene St. (966-6115). Works by Allen, Antonaci, Aycock, Buren, Burgin, Fulton, Kasten, Kendrick, Lewitt, Murphy, Ryman, Tjampitjipa; through 8/30.

Other

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). Site-specific installations by Green, Hassinger, Henry; through 9/7.

ILLUSTRATION—330 E. 11th St. (979-1014). Paintings and drawings by Calver, Flesher, Fraser, Guarnaccia, Munc, Russo, Samaras, others; through 8/3.

PAINEWEBBER—1285 Ave. of the Americas (713-2162), Mon.-Fri. 6-8. "Taking Shape: Art from The Studio in a School"; through 9/6.

P.S. 122—150 First Ave. (228-4150). Paintings and sculpture by Borocz, Kosbor, Nosek; through 7/23.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500). Through 10/27: "1991 Snug Harbor Sculpture Festival." Through 9/2: "New Ends: An Exhibition of Fiber Art."

THE GALLERY—30 Bond St. (505-9668). Works by Downing, Friedman, Kawachi, Pistolesi, Thurman, others; through 7/27.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.-Sun. 12-5. \$2 contribution. "The Lark Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

BAUM—588 Broadway (219-9854). Works by Ahrendt, Burson, Charlesworth, Divola, Fellman, Nagatani, Roberts, others; through 8/30.

SAM BERANBAUM—Color photographs of flowers; through 7/31. Camera Club of New York, 853 Broadway (260-7077).

DANZIGER—415 W. Broadway (226-0056). "A Photography Show for Children," with works by Erwit, Ritts, NASA, Mann; through 7/31.

FRANK ESPADA—Photographs that document the Puerto Rican migratory experience; through 8/1. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Vintage and contemporary prints, by Abbott, Bourke-White, Evans, Lange, Norman, Outerbridge, Weston, others; through 9/10.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. \$3; students \$1.50; seniors \$1. Through 9/8: "Vanishing Spain: Photographs by Cristina Garcia Rodero, Cristobal Hara, Fernando Herraez, Koldo Chamorro, Ramon Zabala." Through 9/8: "Video Portrait Gallery: A Video Installation by Joan Logue."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11-6, Thu. 11-8, Fri.-Sun. 11-6. \$3; students \$1.50; seniors \$1. Through 9/1: "Evolutions: The Photographs of John Sexton." Through 9/1: "Photographs by Sebastiao Salgado: Kuwait Epilogue." Through 9/1: "A Video Presentation: The Gulf War."

Laurie Lambrecht—Color portraits of artists aken in the Hamptons, and still lifes; through 7/25. Plumb, 81 Greene St. (219-2007).

LIEBERMAN & SAUL—155 Spring St. (431-0747). "Who's on First," a show on the theme of baseball, with works by Altamura, Bridges, Devine, Fishman, Leibovitz, Meyerowitz, Schlesinger, Staller, others; through 8/2.

NEIKRUG—224 E. 68th St. (288-7741), Wed.-Fri. 1-5, Sat. 1-6. The 16th annual "Rated X" show, with photographs by Kertesz, Kroll, Lynnes, Mapplethorpe, Marcus, Montanari, Polen, Sprinkle, Witkin, others; through 7/27.

PUCHONG—36A Third Ave. (982-1811). Photographs by Barreto, Borrero, Dimma, Geist, Iwanski, Shep-Francois; through 7/24.

RICE—325 W. 11th St. (366-6660). "Summertime,"

with photographs by Brown, Costa, Goldman, Pizzarello, Serbin, Tarsches, others; through 9/2.

MARVIN SCOTT—A retrospective of thirty years of photographs by the WPIX-TV anchorman; through 7/27. Nikon House, 620 Fifth Ave. (586-3907).

SEAGRAM—375 Park Ave. (572-7379), Mon.-Thu. 9-5, Fri. 9-1. "The City Life of Flora and Fauna," with works by Fink, Klein, Kertesz, Stieglitz, Strand, Winogrand; through 9/6.

STALEY-WISE—560 Broadway (966-6223). "How She Looks—A Photographic Portfolio of the American Woman," with works by Fink, Gunzman, Mark, Pagliuso, Rolston, Wegman, others; through 7/31.

NINA HOWELL STARR/MICHAEL VON GRAFFENRIED—Photographs of Georgia O'Keeffe, Lotte Jacobi, and other well-known women/Photographs that explore the controversial Switzerland of the 1980s. Through 8/23. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

ALICE TULLY HALL—Lincoln Center for the Performing Arts, 140 W. 65th St. (362-1911). "Serious Fun!" 7/24 and 7/25 at 8: "Reno Enlarged" \$20. 7/26 and 7/27 at 8: Laurie Anderson's "Voices from the Beyond." \$30. 7/30 and 7/31 at 8: Lucinda Childs, Sol LeWitt, and Philip Glass present "Dance (1979)." \$25.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. \$4.50, seniors students \$2, children under 12 free. Through 8/4: "Explorations II: The New Furniture."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.-Thu. 10 a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Hayden Planetarium. . . Margaret Mead Hall of Pacific Peoples. . . Celestial Plaza. . . Hall of South American Peoples. . . Aurora Gem Collection. Through 9/22: "Hidden Beauty: Our Vanishing Native Fishes." Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.-Fri. 12-4, Sat. and Sun. 12-6. \$5; seniors \$4; children and students \$2.50. Through 9/15: "Shigeko Kubota: Video Sculpture."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. \$2; students and seniors \$1. Through 7/28: "The Story of a Painting: The Korean Buddhist Treasure from the Mary and Jackson Burke Foundation." Through 9/8: "The Here and the Hereafter: Images of Paradise in Islamic Art."

Bronx Museum of the Arts—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. \$1.50, students and seniors \$1. Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 8/4: "Artist in the Marketplace: Eleventh Annual Exhibition."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.-Sun. 10 a.m.-5. Donation \$4; students \$2; seniors \$1.50. Egyptian Galleries. . . Period Rooms. . . Williamsburg Murals. . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 9/2: "Chris Burden: Grand Lobby Installation."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.-Sun. 12-5. \$2.50; children under 12 \$1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. \$2.50; students and seniors, \$1.50. Through 8/18: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

SOLUTIONS TO LAST WEEK'S PUZZLES

AFRICANS TROPIC
S A H I A O
SERGEANT SPUTUM
O E R E R P H A
RELIVE PENITENT
T Y I M S N T O
S I L L I C I T G A I N S
S S S S S C E
CONVERSATION
A U N I S P P M
FUGITIVE SPHERE
F G I E T O N T
OBLATE NUISANCE
L E L N E O O
DODDER GARDENER

ACT LILAC ALICE KAT
ROE SOLANO DECIDE ABE
I W A N T T O H O L D I O H A N N B U S
A L L A Y S L O O A U G U S T
P L O S E R I O U S R I L E Y
D A Z E O F W I N E A N D R O S E S
A P E R S I N A N D I N O H A C K
T O R Y R N A S A D A G O G M O I
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T E C T H E S O U N D O F S C I E N C E
E R A E S T H E R I N H A L E T I N
S T Y O H A R E C E A S E I V Y

Blue Note

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Tue thru Sun July 30 - Aug 4 at 9 & 11:30
Third Show Fri & Sat 1:30 AM

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ART

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10 a.m.-4. \$2.50, students and seniors \$1; free Thurs. Through 8/2: "Capital City: New York After the Revolution." Through 8/2: "To Inspire and Inform: Selections from the Fraunces Tavern Museum Collection." Through 8/2: "George Washington at Fraunces Tavern."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6, Sun. 1-6. \$3, students and seniors \$1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.-5, Thu. 10 a.m.-9, Sun. noon-5. \$2, children \$1. Through 9/15: "Recent Acquisitions."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.-5, Fri. 10 a.m.-3. \$4.50, seniors \$3, children \$1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900-1945."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12-5, Wed. 12-8, Sat. 10 a.m.-5. Free. Through 9/1: "Sticks and Stones: 10 Artists Work With Nature," with works by Averbuch, Dougherty, Jones, Kendrick, Lobe, Penone, Sonfist, Stuart, Surls, Turrell.

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.-Fri. 11 a.m.-4, Sun. 10 a.m.-3. Free. Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.-Thu. and Sun. 9:30 a.m.-5:15, Fri. and Sat. 9:30 a.m.-9. Contribution \$6; children and seniors \$3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture. Through 8/18: "The Sculpture of Indonesia." Through 8/18: "The Perfect Page: The Art of Embellishment in Islamic Book Design." Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 9/1: "The Art of Paulanship." Through 9/1: "Bronze Casting." **The Cloisters**, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Through 8/4: "Selections from the Permanent Collections." Through 8/4: "Mozart: Prodigy of Nature." Through 8/4: "18th-Century Venetian Drawings from The Morgan Library." Through 8/4: "The Star-Spangled Banner: From Shakespeare to Stravinsky."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.-9. Free. Through 9/15: "America's Flower Garden." Through 9/22: "Harry Lieberman: A Journey of Remembrance." Through 9/15: "Paint, Powder, and Leaf: Selections from The Historical Society of Early American Decoration."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Suggested admission \$2; students and seniors \$1. Through 8/4: "Con To' Los Hierros: A Retrospective of the Work of Pepón Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$7; students \$3.50; seniors \$3; Thu. 5-9 pay what you wish. Through 8/13: "Seven Master Printmakers: Innovations in the 1980s." Through 8/13: "The Gardens and Parks of Roberto Burle Marx." Through 9/2: "Ad Reinhardt." Through 9/2: "Projects: Thierry Kuntzel."

MUSEUM OF STATEN ISLAND—75 Stuyvesant Place, Staten Island, N.Y. (727-1135). Mon.-Sat. 9 a.m.-5, Sun. 1-5. \$2.50; students and seniors \$1.50. Through 9/2: "Black Photographers: 1840-1940." Through 8/11: "Brass Candlesticks from the Collection of George Way." Through 9/8: "Works from the Loeffler Family."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.-Sat. 10 a.m.-5, Sun. 1-5;

Tue. 10 a.m.-2 for organized school and group tours (reservations required). \$4; students and seniors \$3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Ailand's Photography."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission \$3.50, \$2.50 seniors and children. Through 8/18: "Embodying Faith." Through 8/18: "Pintura i Representacio: Broadway Window Installation by Perejaume." Through 8/18: "Eclipse of the Earth: Installation by Kazuo Katase." Through 8/18: "Africa Explores: 20th-Century African Art."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sun. 10 a.m.-5. \$4.50; seniors \$3, children \$1. Through 9/23: "Markers of Change: Documents of American History." Through 8/4: "The Taste of Andrew Carnegie." Through 8/4: "Judicial Court System." Through 8/18: "McKim, Mead & White's New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.-Wed. 11 a.m.-6, Thu.-Sat. 10 a.m.-6. "Building the New York Public Library." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670). Mon. and Thu. 12-8, Wed. and Fri. 12-6, Sat. 10-6. Through 8/31: "Mozart's World: The Images of His Times."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.-6. \$2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of \$5).

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 9/3: "Encaustic Paintings by Robert Drafen." Through 9/8: "A Bird's Eye View of New York: Views and Viewmakers of New York State." Through 9/8: "Imágenes Liricas/New Spanish Visions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.-Fri. 10 a.m.-4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1-5. \$3; \$2 children; \$1 seniors. Furnished rooms from the Federal Period (1790-1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$2; children and seniors \$1; free for seniors on Wed. Through 8/11: "Memory and Metaphor: The Art of Romare Bearden."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.-5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$5; seniors \$3; free Tue. 6-8. "Calder's Circus." Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900-1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950-1990." Through 9/29: "Hunt Diederich." Through 10/20: "John Baldessari." **Whitney Museum at Philip Morris**, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30 (Sculpture Court is open Mon.-Sat. 7:30 a.m.-9:30; Sun. and holidays 11 a.m.-7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 9/5: "Drawing Acquisitions, 1980-91: Selections from the Permanent Collection." **Whitney Museum at Equitable Center**, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 8/17: "Steppin' Out: New York Nightlife, 1900-1945." **Whitney Museum Downtown at Federal Reserve Plaza**, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 8/30: "Constructing American Identity."

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 24

MOSTLY MOZART FESTIVAL—Armin Jordan conducts the Mostly Mozart Festival Orchestra; with violinist Joshua Bell, pianist Richard Goode. Schubert's *Overture in the Italian Style* in D, D. 591; Mozart's Piano Concerto No. 23 in A, K. 488; Mozart's Violin Concerto No. 3 in G, K. 216; Mozart's Symphony No. 34 in C, K. 338. Avery Fisher Hall at 8. \$11-\$22. Pre-concert recital at 7: Richard Goode and Joshua Bell perform Beethoven's Sonata for Violin and Piano in c, Op. 30, No. 2.

JAZZ IN JULY AT THE Y—"Piano Players and Significant Others II." Pianists Dave McKenna, Derek Smith, Oliver Jones, Bob Seeley, and Dick Hyman; trumpeter Randy Sandke; bassist Milt Hinton; drummer Grady Tate. 92nd St. Y at 8. \$25.

THE SPINNERS, R&B vocal group. World Financial Center Plaza, between the Hudson River and West St. and between Vesey and Liberty Sts. (945-0505), at 7:30. Rain date, 7/25. Free.

MIDSUMMER NIGHT SWING—Music for dancing at the Lincoln Center Fountain Plaza (875-5440), at 8:15. \$6. Tonight, swing music with the Duke's Men.

WOMEN IN JAZZ—Free performances at 12:15 at One Chase Plaza, Nassau and Liberty Sts. Today, cellist/composer/arranger Diedre Murray.

JAZZ AT ST. PAUL'S—Mitchell/Ruff Duo. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at 5:30. \$2.

STARS UNDER THE SUN—Free performances at the World Trade Center's Austin J. Tobin Plaza (466-4170), at noon. Today, jazz with Susan J. Paul, Grant Geissman.

JUILLIARD CONCERTS IN THE GARDEN—Bass Luiz Faria, soprano Ana Martinez, keyboardist Adrian Carr.

IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

DRUMS FOR LUNCH—Performance and professional tips from drummers at the Yamaha Communication Center Show Room, 142 W. 57th St., at 12:30. Today, Tusk drummer Bobby Rondinelli.

MAJOR HANDY, zydeco guitarist/singer. World Trade Center's Austin J. Tobin Plaza at 5. Free.

SAM JACOBS AND AFRO/JAZZ—Golda Meir Square, 1411 Broadway between 39th and 40th Sts., at 12:15. Free.

KEN PEPOWSKI—Jazz ensemble. McGraw-Hill Park, 1221 Avenue of the Americas between 48th and 49th Sts., at 12:30. Free.

NEW YORK PHILHARMONIC IN THE PARKS, Zdenek Macal conductor. Mozart's Symphony No. 38, "Prague"; Mahler's Symphony No. 1. North end of Long Meadow, Prospect Park, Brooklyn (212-875-5709), at 8. Free. Also, a fireworks show.

JULIUS GROSSMAN ORCHESTRA, Grossman conductor; with soprano Virginia Gutierrez, violinist Hai-Xin Wu. Works by Handel, Catalani, Verdi, Sarasate, Mendelssohn. Seaside Park, West 5th St. and Seabreeze Ave., Brooklyn, at 8. Free.

JONES BEACH SUMMER CONCERTS—The Judds with Alan Jackson. Jones Beach Marine Theater (516-221-1000), at 8. \$25.

Thursday, July 25

MOSTLY MOZART FESTIVAL—Armin Jordan conducts the Mostly Mozart Festival Orchestra; with pianist Emanuel Ax, violinist Dmitry Sitkovetsky. Haydn's Symphony No. 24 in D; Mozart's Piano Concerto No. 25 in C, K. 503; Mozart's Violin Concerto No. 1 in B-Flat, K. 207; Mozart's Symphony No. 35 in D, "Haffner," K. 385. Avery Fisher Hall at 8. \$11-\$22. Pre-concert recital at 7.

JAZZ IN JULY AT THE Y—"I Thought I Heard Buddy Bolden Say": A Celebration of New Orleans Jazz. The Jim Cullum Jazz Band, vocalist Banu Gibson; the 92nd Street Stompers: trumpeter "Doc" Cheatham, guitarist Marty Grosz, bassist Milt Hinton; pianist Dick Hyman. 92nd St. Y at 8. \$25.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Handel's *Messiah*. Guest conductor Gary Miller. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. \$7.

MIDSUMMER NIGHT SWING—See 7/24. Tonight, Cajun music with the Bruce Daigneout Band.

ALL SEASON'S CHAMBER PLAYERS, string ensemble. Museum of the City of New York, 103rd St. and Fifth Ave. (534-1672), at noon. Free with museum admission.

WOMEN IN JAZZ—See 7/24. Today, pianist/composer/bandleader Myra Melford.

STEVEN BELENKO, flutist/**MITCHELL VINES**, pianist. Music of C.P.E. Bach, Bloch, Enesco, Steinberg, Dukas. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. Free.

STARS UNDER THE SUN—See 7/24. Today, oldies with Fred Parriss and the Satins.

DRUMS FOR LUNCH—See 7/24. Today, Luther Vandross drummer Ivan Hampton.

BENASWIN, reggae/jazz group. Shearson-Lehman Plaza, 388 Greenwich St. at North Moore, at 12:30. Free.

LORD & WEBER ENSEMBLE—Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

ALL TREBLE, a cappella group. 1251 Avenue of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

BARGEMUSIC—Violinist Nai-Yuan Hu, cellist Ko Iwasaki, pianist Norman Krieger. Haydn's Piano Trio in A, Hob. XV:26; Bernstein's *Touche for Piano*; Rakhmaninov's Two Preludes for Piano; Tchaikovsky's Piano Trio in a, Op. 50. Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. \$15.

LATIN NIGHT—With Tito Puente and Celia Cruz. Midwood Field at Seaside Park, Brooklyn (718-469-1912), at 7:30. \$1 donation.

MIKE MORREALE JAZZ QUARTET—South Meadow, Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-390-5137), at 8. Free.

Friday, July 26

MOSTLY MOZART FESTIVAL—See 7/25.

SUMMERGARDEN—Pianist Karen Becker. Koechlin's *Les heures persanes*. Rockefeller Sculpture Garden at the Museum of Modern Art, 14 W. 54th St., at 7:30. Free with museum admission.

EROS RAMAZZOTTI, Italian pop singer. Radio City Music Hall at 8. \$22.50, \$25.

MIDSUMMER NIGHT SWING—See 7/24. Tonight, Dixieland swing with the Jim Cullum Jazz Band.

BUDWEISER MUSICCRUISE—Special EFX, fusion group. Cruises board at 7:30 and 10 at Pier 81, 41st St. and the Hudson River (941-1234). \$25.

WOMEN IN JAZZ—See 7/24. Today, vocalist Milene Bey.

DRUMS FOR LUNCH—See 7/24. Today, Spyro Gyra drummer Richie Morales.

KITZIS STRING QUARTET—WPIX Plaza, Second Ave. and 42nd St., at noon. Free.

BARGEMUSIC—See 7/25. Tonight, \$18.

CELEBRATE BROOKLYN—Prospect Park Bandshell, Brooklyn (718-768-0699), at 8. \$2 donation. Tonight, gospel music with the Black Rock Jubilee Gospel Choir, Choir Ecclesia, and the Bridge Club Choir.

JULIUS GROSSMAN ORCHESTRA—See 7/24 for program. Tonight at Kissena Park, Oak Ave. and 164th St., Flushing, Queens, at 8. Rain site, P.S. 107, 45th Ave. and 167th St.

JAZZ INTERACTIONS ALL-STARS WITH DON PAYNE—Seuffert Bandshell, in Forest Park's Music Grove, off Woodhaven Blvd. near Myrtle Ave., Queens (718-291-ARTS), at 7:30. Free.

JONES BEACH SUMMER CONCERTS—Huey Lewis and the News. Jones Beach Marine Theater (516-221-1000), at 8. \$25.

Saturday, July 27

MOZART EXPERIENCE WEEKEND—The Mostly Mozart Festival devotes two days to "1791: Mozart's Last Year." Ticket for entire weekend, \$95. Single-event tickets also available. Today at 2:30 at Alice Tully Hall: Talks, chamber and solo music, dances, roundtable discussions, and "tea breaks," featuring Neal Zaslaw; Cliff Eisen; Kay Lawrence with the Early Dance Project; fortepianist Melvyn Tann; the London Classical Players Chamber Ensemble. \$15. Dinner break at 6. At 8 at Avery Fisher Hall: "Mozart's Last Year, Part I," with the London Classical Players, Roger Norrington conductor. Fortepianist Melvyn Tan; clarinetist Colin Lawson; bass Alastair Miles; double-bass player Peter Buckoke; the Early Dance Project Dancers. All-Mozart program: Piano Concerto No. 27 in B-Flat, K. 595; "Per questa bella mano" for bass, double bass, and orchestra, K. 612; Dances of 1791 (in costume); Clarinet Concerto in A, K. 622. \$17-\$35. See also 7/28.

MUSIC & DANCE

SUMMERSTAGE—Keyboardist Bernie Worrell, a founding member of Parliament/Funkadelic. Also, JJ Jumpers. Bethesda Terrace, 72nd St., mid-Central Park (360-2777). at 3. Free.

CONCORDIA, electric chamber orchestra. South Street Seaport, Pier 16, Fulton and South Sts. (669-9400), at 8. Free.

SUMMERGARDEN—See 7/26.

MIDSUMMER NIGHT SWING—See 7/24. Tonight, big-band swing with Frank Wess and his Orchestra.

NUCLEAR WHALES SAXOPHONE ORCHESTRA—The sextet features the tiny soprano sax as well as the world's largest sax. Works by Ellington, Copland; also, original music. Greenwich House Auditorium, 27 Barrow St., at 8. \$10.

CELEBRATE BROOKLYN—See 7/26. Tonight, Sang-Won Park plays the kayagum, an ancient Korean zither-like instrument, accompanied by the Brooklyn Philharmonic Orchestra.

GOLDMAN MEMORIAL BAND, Gene Young conductor. Russian and Jewish music; also, works by Leroy Anderson. Seaside Park Bandshell, Brooklyn (212-886-9887), at 8. Free.

ANTARA DEL BARRIO—South American music on traditional instruments. Prospect Park Picnic House, Brooklyn, at 3. Free.

RETUMBA CON PIE AND THE LATIN JAZZ COALITION—Seuffert Bandshell, in Forest Park's Music Grove, off Woodhaven Blvd. near Myrtle Ave., Queens (718-291-ARTS), at 7:30. Free.

DANCING UNDER THE STARS—The Rainbow Entertainment Band plays dance music from the thirties to the sixties. Bohemian Hall Park, 29-19 24th Ave., Astoria, Queens (718-274-4925), at 9. \$10.

JONES BEACH SUMMER CONCERTS—The Temptations, the Four Tops, and the Stylistics. Jones Beach Marine Theater (516-221-1000), at 8. \$25.

Sunday, July 28

MOZART EXPERIENCE WEEKEND—See 7/27. Today at 2:30 at Alice Tully Hall: Talks, chamber and solo music, dances, round-table discussions, and "tea breaks," featuring Christoph Wolff; glass harmonica player Dennis James; the London Classical Players Chamber Ensemble; soprano Nancy Argenta; fortapianist Melvyn Tann; discussion with Neal Zaslaw, Roger Norrington, Christoph Wolff, Cliff Eisen, members of the Classical Players. \$15. Dinner break at 6. At 8 at Avery Fisher Hall: "Mozart's Last Year, Part II," with the London Classical Players, Roger Norrington conductor. Soprano Nancy Argenta; mezzo-soprano Catherine Robbin; tenor John Mark Ainsley; bass Alastair Miles; The Choir of Corpus Christi Church, Louise Basbas conductor. All-Mozart program: Excerpts from *La clemenza di Tito* and *Die Zauberflöte*; *Masonic Cantata*, K. 623; *Ave verum corpus*, K. 618; *Requiem* (Mozart's surviving fragment), K. 626. \$17-\$35.

SUMMERSTAGE—Bandleader (and "King of Mambo") Mario Bauza: Afro-Cuban-Bop-Salsa-Cha-Cha-Cha. With percussionist Manny Oquendo; also, Libre. Bethesda Terrace, 72nd St., mid-Central Park (360-2777). at 3. Free.

NEW YORK CLASSICS, twelve-piece jazz band. Standards and originals. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. \$5.

JAZZ AT ST. PETER'S—Vespers with the Warren Chiasson Trio. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 5. Donation.

JOSEPH DAVIS, carillonneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

BARGEMUSIC—See 7/25. Today at 4. \$18.

BRONX ARTS ENSEMBLE, Paul Gallo conductor. Works by Mozart, Gounod, Baksa, Beethoven. At 2: Rockwood Drive Circle, Van Cortlandt Park, Bronx (near Broadway and Mosholu Ave.; rain site: Church of the Mediator, Kingsbridge Ave. and W. 231st St.). At 4: McGinley Center, Fordham University, Bronx Rose Hill Campus at Southern Blvd. Both concerts free; 549-1899.

Monday, July 29

MOSTLY MOZART FESTIVAL—Chamber music with pianist Joseph Kalichstein; violinist Jaime Laredo; cellist

Sharon Robinson; violist Steven Tenenbom; double-bass player Julius Levine. Mozart's Trio in B-Flat, K. 502; Beethoven's Piano Trio in D, "Ghost," Op. 70, No. 1; Schubert's Piano Quintet in A, "Trout," Op. 114 posth., D. 667. \$11-\$22. Pre-concert recital at 7: Kalichstein-Laredo-Robinson Trio. Handel's Passacaglia Duo for Violin and Cello; Haydn's Trio in C, Hob. XV:27.

NEW YORK PHILHARMONIC IN THE PARKS, Raymond Leppard conductor, with trumpeters Philip Smith and George F. Coble. Vivaldi's Concerto for Two Trumpets; Brahms's Symphony No. 3; Respighi's *Fountains of Rome*; three dances from Copland's *Rodeo* ("Buckaroo Holiday," "Corral Nocturne," "Hoe-Down"). Great Lawn, mid-Central Park at 81st St. (875-5709), at 8. Free.

SUMMER SINGS—Dvorak's Mass in D; Poulenc's *Gloria*. Conductor Clara Longstreth. Church of St. Luke's in the Fields, 487 Hudson St. (near Christopher St.; 718-499-6313), at 7:30. \$7.

METROPOLITAN SOLOISTS, Christine Soder artistic director. Selections from Mozart's *The Marriage of Figaro*, arranged by J.N. Wendt. Bennett Park, 184th St. and Fort Washington Ave., at 7. Free. Rain date: Fort Washington College Church, 729 W. 181st St.

STARS UNDER THE SUN—See 7/24. Today, highlights from *La Bohème*, with Michele Boucher and Robert Brubaker; accompanist Susan Caldwell.

SUMMER SOUNDS—Outdoor music for dancing. Tonight, Black Tie plays pop, jazz, and gospel. Wise Towers Plaza, 90th St. between Columbus and Amsterdam Aves. (873-6600), at 7:30. Free.

THE O'JAYS, pop/R&B group. With singer Gerald Alston. Wingate Field, between Kingston and Brooklyn Aves., Brooklyn (718-469-1912), at 7:30. Free.

Tuesday, July 30

MOSTLY MOZART FESTIVAL—Gerard Schwarz conducts the Mostly Mozart Festival Orchestra; with pianist Alicia de Larrocha, soprano Lauren Flanigan. Prokofiev's Symphony No. 1 in D, "Classical," Op. 25; Mozart's Piano Concerto No. 21 in C, K. 467; Mozart's concert aria "Bella mia fiamma," K. 528; *Ah se in ciel, benigne stelle*, K. 538; Mozart's Symphony No. 36 in C, "Linz," K. 425. \$11-\$22. Pre-concert recital at 7.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Mozart's *Requiem*, Schubert's Mass in A-Flat. Guest Conductor Nelly Vukscic. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. \$7.

WASHINGTON SQUARE MUSIC FESTIVAL—Henry Schuman artistic director. Mozart's March from *The Marriage of Figaro* and Serenade in c for Winds, K. 384; Beethoven's March from *Fidelio* and Octet for Winds, Op. 103. Southeast quadrant of Washington Square Park (431-1088), at 8. Free. Rain site, NYU's Loeb Student Center, 566 LaGuardia Place.

FREDERICK SWANN, organist. Works by Hebble, Drischner, Bach, Mozart, Bingham, Reubke. Riverside Church, RSD and 122nd St. (222-5900), at 7. \$7. Pre-concert carillon recital by Marietta Storm Douglas at 6:30.

WOMEN IN JAZZ—See 7/24. Today, the Kit McClure Big Band.

STARS UNDER THE SUN—See 7/24. Today, Chris Whitley.

MERIDIAN ARTS ENSEMBLE BRASS QUINTET—Grace Plaza, 1114 Sixth Ave., at 43rd St., at 12:15. Free.

SOUNDS AT SUNSET—Reggae, ska, jazz, blues with Bop (harvey). Esplanade at Battery Park City (416-5300), at 6:30. Free.

NOBLES OF THE MYSTIC SHRINE, wind band. 1251 Avenue of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

TRILOGIA—Dag Hammarskjöld Plaza, 47th St. between Second and Third Aves., at noon. Free.

NEW YORK PHILHARMONIC IN THE PARKS—See 7/29 for program. Tonight at Clove Lakes Park, Staten Island (212-875-5709), at 8. Free.

JONES BEACH SUMMER CONCERTS—The Steve Miller Band with Eric Johnson. Jones Beach Marine Theater (516-221-1000), at 8. \$22.50.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets, \$8-\$52. 7/23 at 8: Puccini's *Turandot* (in Italian, with supertitles), Guido Ajmone-Marsan conducting; Voss, Davis, Booth, Pauley, Barca, Brubaker, Medina. 7/24 at 8: Puccini's *Tosca* (in Italian, with supertitles), Steven Sloane conducting; Thigpen, Barasorda, Dworchak. 7/25: No performance. 7/26 at 8: Bizet's *Les Pecheurs de Perles* (in French, with supertitles), Mark Gibson conducting; Gibbons, Davis, Kneebone, Short. 7/27 at 2: *Tosca* (see 7/24). 7/27 at 8: Verdi's *La Traviata* (in Italian, with supertitles), Guido Ajmone-Marsan conducting; Woods, Thompson, Laperriere. 7/28 at 2: Sondheim's *A Little Night Music*, Paul Gemignani conducting; Howes, Bonazzi, Lambert, Moore, Glushak, Ferland, Andrews, Anderson, Maguire. 7/30: No performance.

Other

LUCIA DI LAMMERMOOR, by Donizetti. New York Grand Opera, Vincent La Selva conducting; with Christina Andreou, Enrico Di Giuseppe, Enzo Bordoni, Valentin Peytchinov. Summerstage, Bethesda Terrace, 72nd St., mid-Central Park (360-2777). 7/24 at 7:30. Free.

EMPTY BOTTLE, by Martin Kalmanoff. A tale of gangsters in 1930s Little Italy. The Amato Opera Theatre, Elizabeth LaTorre conducting; conceived and directed by Richard Leighton. 319 Bowery (228-8200). 7/26-27 at 7:30, 7/28 at 2:30. \$15.

MAGIC CIRCLE OPERA REPERTORY ENSEMBLE—Three one-act operas: Gustav Holst's *The Wandering Scholar*; Samuel Barber's *A Hand of Bridge*; and *The City of Gypsies*, by Ken Guilmartin, based on Lorca's poetry. Ray Harrell conducting. Theater of the Open Eye, 270 W. 89th St. (787-2680). 7/25, 7/27-28 at 8. \$10.

LOS CLAVELES, a zarzuela by Jose Serrano. Thalia Spanish Theatre, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). Through 8/4: Sat. at 8, Sun. at 4. \$13.

DANCE

Serious Fun!

ALICE TULLY HALL—A revival of Lucinda Childs's *Dance*, a collaboration between Childs, composer Philip Glass, and artist-filmmaker Sol LeWitt. 7/30-31 at 8. \$25.

Other

HENRY YU DANCE COMPANY—The 25-member Taiwanese group makes its American debut with a full-evening work, *Heavenly Earth*, set to the music of Yanni, Bartok, Delibes, and Moon Dog. Pace Downtown Theatre, 1 Pace Plaza (431-9740). 7/27 at 7:30. \$10.

JENNIFER MULLER/THE WORKS—Company performs Muller's *Lovers*, *Enigma*, and *RIGHTeous About Passing (on the LEFT)*. LaGuardia Concert Hall, Amsterdam Ave. and 64th St. (475-2555). 7/25-26 at 8. \$15.

MIDSUMMER DANCES—Anita Willoughby's *A Woman's View*; Jamie Stiller's *Addiction*; Alice Teirstein's *Symphathetic Vibrations* and *Wudda Cudda Shudda*. Conservatory Garden in Central Park, Fifth Ave. and 105th St. (473-5560). 7/27-28 at 6. Free.

NATIONAL DANCE INSTITUTE—Jacques d'Amboise presents seventy children between the ages of eight and fourteen in a program of seven works, including the world premiere of *Iceland*, inspired by Kurt Vonnegut's short story. World Financial Center Plaza, between the Hudson River and West St. and between Vesey and Liberty Sts. (945-0505). 7/28 at 4. Free.

SUMMERSTAGE—Doug Elkins's "bold stylistic dances . . . executed with humor, wit, and musical athleticism." Also, Carola Santana performs flamenco. Bethesda Terrace, 72nd St., mid-Central Park (360-2777). 7/26 at 8:30. Free.

TANGO AND FOLKLORE ARGENTINO—Thalia Spanish Theatre, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). Fri. at 8 through 8/2. \$13.

RESTAURANT D I R E C T O R Y

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35*
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.-Sat. 5:30-11, Sun. to 9:30. Pre-theater D 5:30-6:30. Private parties for 35.

AE, CB, DC, MC, V.

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-5. D daily 5-1 a.m. Private parties. (M) AE, DC, MC, V.

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.-5. D Sun.-Thu. 5-10:30, Fri.-Sat. to 11:30. (M)

AE, CB, DC, MC, V.

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30 a.m.-3. D Tue.-Sat. 5-2 a.m., Sun.-Mon. to 11:30. Reduced rate parking Mon.-Thu. (I) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.-Thu. 6-11:30, Fri.-Sat. to midnight. Pre-theater D Mon.-Fri. 6-7. Br Sun. noon-9. Jazz nightly. (M-E)

AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

PATRISSEY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster agghiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.-Fri. noon-3. D daily 5-11. Private parties for 25. (M) AE, CB, DC, MC, V.

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. 11:30 a.m.-4 a.m., Sun. 11:30 a.m.-10. (I-M)

AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight, Sun. to 10. Br Sat.-Sun. 11:30 a.m.-4. Outdoor terrace. (I)

AE, DC, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.-Sat. 5-10. Spcl. sunset supper nightly 5-6:30. Buffet Sat.-Sun. noon-3. (M)

Cellar in the Sky: Wine-cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. Classical guitarist. (E) **Hors d'Oeuvrierie and City Lights Bar**: Jacket required. B Mon.-Fri. 7 a.m.-10:30 a.m. International hors d'oeuvres and supper menu Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. 4-9 (cover after 4). Br Sun. noon-3. Jazz and dancing nightly. Private parties. Free D parking. (M) AE, CB, DC, MC, V.

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.-4. D daily 4-10. Ent. Thu.-Sun. 5-11. (I) AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quattro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Private parties for 100. Discount parking. (M) AE, CB, DC, MC, V.

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.-Tue. 11:30 a.m.-8, Wed.-Sat. till 10. Pianist nightly. (M) AE, DC, MC, V.

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.-4 a.m. (I)

AE, CB, DC, MC, V.

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine

al Fredo, grilled swordfish, chicken piccata. L Mon.-Sat. 11-4. Br Sun. 11-3. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E)

AE, MC, V.

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon-4. D Sun.-Thu. 6-midnight, Fri.-Sat. to 1 a.m. Private parties for 45-50. (M) AE.

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: homemade ravioli with spinach and lobster filling, fish brodetto with polenta, braised veal. Res. sug. L and D Mon.-Fri. noon-11, Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. noon-4. D daily 4-4 a.m. Private parties for 50. (I) AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10:30. Br Sun. noon-4. (M) AE, MC, V.

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon-4. D Mon.-Thu. 4-midnight, Fri.-Sun. to 1 a.m. Reduced rate P Sun.-Thu. 5-midnight. (I-M) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.-Sat. 11:30 a.m.-3. Br Sun. noon-4. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I) AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flin and flagolet, warm chocolate cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-10, Fri.-Sat. to 11, Sun. to 9:45. Closed 9/1, 2. (E)

AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-10. (M-E) AE, CB, DC, MC, V.

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon-4. D Mon.-Thu. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11:30. Wine bar nightly till 2 a.m. Private parties for 10-40. (M) AE, CB, DC, MC, V.

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta

RESTAURANTS

with lobster sauce. Res. sug. L and D Tue.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 1-11. Closed Mon. (M) AE, MC, V.

MINETTA TAVERN—113 Macdougall St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon-3. D daily 3-midnight. (I-M) AE, CD, DC, MC, V.

MONTE'S—97 Macdougall St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.-Sun. noon-11. Closed Tue. (M) AE, CB, DC, MC, V.

OSSO BUCO—88 University Pl. bet. 11th-12th Sts. (645-4525). Casual. Northern Italian. Spcls: penne casalinga, rigatoni country style, veal piccata, antipasto stuffed mushrooms. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thu. 5-10:30, Fri.-Sat. to 11. (I) AE, CB, DC, MC, V.

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marchiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.-Thu. noon-11, Fri.-Sat. to 11:30. (M) AE, MC, V.

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.-Fri. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 5:30-1 a.m. (M) AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella a la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

14th-42nd Streets, East Side

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 25-200. Ent. Mon.-Sat. Closed Sun. (M) AE, DC, MC, V.

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.-Fri. noon-4:30. D Mon.-Wed. 5:30-1 a.m., Thu.-Sat. to 2 a.m., Sun. 5-midnight. (M) AE, DC, MC, V.

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m., Sat.-Sun. 8 a.m.-11 a.m. L Mon.-Fri. noon-4. Br Sun. 11 a.m.-3. D Mon.-Fri. 4-10, Sat.-Sun. 3-10. Private parties for 6-60. (M) AE, CB, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: wild mushroom ravioli with white truffle oil and fried shallots, house smoked skate with mustard greens and braised cabbage, bouillabaisse, rack of lamb with provencal herb crust and gnocchi. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11. Private parties for 28. Closed Sun. and 9/1-9. (M) AE, DC, MC, V.

LES HALLES—411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon-3. Light menu daily 3-6. D daily 6-midnight. (M) AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (M) AE, CB, DC.

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

PARK BISTRO—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm

goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.-Fri. noon-3. D daily 6-11. (M) AE, CB, DC, MC, V.

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to 12:30 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4:30-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat.-Sun. 7 a.m.-noon. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Private party rooms for 15-200. Closed Sun. (E) AE, CB, DC, MC, V.

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.-Sat. noon-5. D Sun.-Wed. 5-11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. (I-M) AE, MC, V.

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. 6-midnight. Private parties for 24. Closed Sun. (M) AE, DC, MC, V.

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat. 5:30-11, Sun. to 10. Private parties for 30-300. Pianist nightly. (E) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) AE.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th-16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-midnight. Closed Sun. (I-M) AE, CB, DC, MC, V.

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccini with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Enclosed garden room. Private parties for 10-100. (M) AE, CB, DC, MC, V.

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thu. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.-3. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. (I) AE.

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. from noon-2. Br Sun. from 12:30-2:30. D cruise sails nightly from 7-10. Private parties for 2-2000. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.-Sat. 11:30 a.m.-11:30. Br Sun. 12:30-4. D Mon.-Sat. 4-11, Sun. to 10. (M) AE, CB, DC, MC, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.-Fri. noon-2. Buffet Br Sat. 11 a.m.-2, champagne and lobster buffet Br Sun. 11:30 a.m.-3. D daily 6-10:30. Piano bar 5:30-1 a.m. (M) AE, CB, DC, MC, V.

ARIA—253 E. 52nd St. (888-1410). Casual. Italian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Ent. nightly 5:30-11:30 and Sun. Br. AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.-3. D daily 6-11:30. Private rooms for 8-60. (M-E) AE, CB, DC.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse**: Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) **Drake Bar**: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room**: Formal. American-contemporary. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-9:30, Fri.-Sat. to 11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) **Grill Room**: Formal. American-contemporary. L Mon.-Fri. noon-2. D Mon.-Sat. 5-11:30, desserts and cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Private party rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. and 7/27-9/3. (E) AE, CB, DC, MC, V.

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11. Private parties for 4-35. Closed Sun. (E)

AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E)

AE, CB, DC, MC, V.

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D daily 5-11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. (M) AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. (M-E)

AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Prix fixe D. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

SHELTON GRILL—525 Lexington Ave., bet. 48th-49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregronine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.-11:30 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 5:30-10. (M) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. (M-E)

AE, CB, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-5. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant and Cocktail Lounge: Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1-3 a.m. AE, CB, DC, MC, V.

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-3:30. D Mon.-Thu. 5-11:30,

Fri.-Sat. 5-midnight, Sun. 5-10. Ent. Tue. and Sat. Private L parties for 70. (M) AE, DC.

ZEPHYR GRILL—1 Mitchell Pl., at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. to 11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11:30 a.m.-3. D Mon.-Sat. 6-10, Sun. 5-9. Private parties for 10-150. (M) AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Oak Room and Rose Room: Jacket required. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-midnight, Sun. 6-11. Br Sun. noon-2:15. Late S buffet Fri.-Sat. 9:30-midnight. Free D parking 5:30-1 a.m. (M)

AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 10:30 a.m.-3:30. L Mon.-Fri. 11 a.m.-4. D daily 4-midnight. (M)

AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). Atrium: Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Pre-theater D Mon.-Sat. 5:30-6:30. (E) Cafe: Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. (M)

AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E)

AE, CB, DC, MC, V.

BIG DADDY'S CAFE—25 W. 56th St. (246-2222). Casual. American-continental. Spcls: grilled salmon with honey mustard sauce, steamed vegetables with tamarind-orange-ginger sauce, grilled chicken paillard with fresh herbs. Res. sug. Open L & D Mon.-Sat. 11 a.m.-11. Private parties for 6-260. Closed Sun. (I-M)

AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued chicken on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L and D. Free D parking. (I-M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Casual. Continental. B Mon.-Sat. 7 a.m.-10:30. Br Sun. 10 a.m.-3. L Mon.-Sat. 11:30 a.m.-2:30. Piano bar ent. nightly 5-1. (I-M)

AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnay sauce. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Sandwich counter Sat. 11:30 a.m.-7. Closed Sun. (M)

AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-10:30, Fri.-Sat. to 11. Closed Sun. (I-M)

AE, CB, DC, MC, V.

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45-3:30. D daily 4-midnight. Ent. (M)

AE, CB, DC, MC, V.

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.-2. D daily 5-11. Pre-theater D daily 5-7. Private parties for 10-175. (M)

AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). Dorset Room: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) Bar Cafe: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, artrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Private parties for 20-100. Closed Sun. (M-E)

AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. from 4:30. Complete L and D. (M)

AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon-midnight daily. (M)

AE, CB, DC, MC, V.

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.-Fri. 7:30 a.m.-10:30 a.m. L Mon.-Fri. 11:30 a.m.-2:30. D daily 5-11:30. Private parties for 100. (M)

AE, CB, DC, MC, V.

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.-11:30 a.m. L daily 11:30 a.m.-3. D daily 5:30-11. Late supper till 2 a.m. Private parties for 150-300. Free parking. (E)

AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelets, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I)

AE.

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. from 5. Private parties for 30-40. (M-E)

AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St. (247-2993/-2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E)

AE, DC.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M)

AE, DC, MC, V.

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun. noon-3. D daily 5-midnight. Pre-theater D 5-8. Post-theater D 10-1 a.m. Private parties for 10-200. Free parking from 5-1 a.m. (M)

AE, CB, DC, MC, V.

LE PATIO—119 W. 56th St., in the Parker Meridian (245-5000). Casual. French-American. Light L Mon.-Fri. noon-2:30. Buffet L Sat. noon-2:30. Jazz Br Sun. noon-2:30. (M)

AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck à l'orange, salmon dijonnaise. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. (M)

AE, CB, DC, MC, V.

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). J.W.'s Steak House: Casual. American. Res. sug. D Tue.-Sun. 5:30-11. Prix fixe D Tue.-Sun. 8-10. Closed Mon. (M) The View: Formal. International. Res. sug. Buffet L Wed. and Sat. 11

RESTAURANTS

a.m.-2. Br Sun. 10:30 a.m.-2:30. Wed. from 11:30 a.m. D Sun.-Thu. 5:30-11. Fri. and Sat. 5-midnight. (E) **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-10:30. Pre-theater D 5:30-6:30. (M) **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.-Fri. noon-2. Br Sat.-Sun. 10:30 a.m.-2:30. D nightly 6-10:30. Pre-theater D 6-7. Private parties for 30-100. (M-E) **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). (M) Pursuits: Nightclub with dancing and cocktails Mon.-Fri. 4-2 a.m., Sat. 9-2 a.m. **Mirage Lounge**: Cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **International Promenade**: Cocktails 4-midnight. (M) **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.-noon. L Mon.-Sat. noon-3. Br Sun. noon-5. D daily 5:30-midnight. Light menu 3-midnight. Pre-theater D 5:30-6:45. (M) **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30-3 a.m. Ent. Private parties for 30-250. (E) **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11. Private parties for 8-45. Closed Sun. (E) **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) **AE, CB, DC, MC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Classic Indian. Spcls: lobster malabar, gosht vindaloo, tandoori dishes. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Fri. 5:30-11:15, Sat. 5-11:15, Sun. 5-10. Buffet L noon-2. Pre-theater D. Free D parking 5:30-midnight. (M) **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon-2. D Tue.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5:30-10:30. Pre-theater D 5:30-6:15. Dancing. Private parties. Closed Mon. (E) **The Rainbow Promenade**: Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-1 a.m., Sun. noon-11. (I-M) **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sautéed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L and D. Closed Sun. and holidays. (M-E) **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-11:30. Private parties for 25-100. Closed Sun. (M) **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: pailard of yellowfin tuna with cilantro, scallions and fried ginger, Maryland crab cakes with lobster and chive sauces, grilled North Atlantic salmon with crispy skin, peppers and fava beans. Res. sug. L Mon.-Fri. 11:45 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D 5-6:30 with free parking. Closed Sun. (E) **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: pastrami, corned

beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with braided apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.-Sat. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-midnight, Sun. 3-9. Private parties for 150. (M) **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. Private parties for 10-250. **Antipasto Bar and Cafe**: Open daily till 1 a.m. (M) **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 10-500. Closed Sun. (E) **AE, CB, DC, MC, V.**

VICTOR'S CAFE—52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. (M) **AE, CB, DC, MC, V.**

57th-60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also 256 East 49th St. (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. (M) **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.-Fri. noon-3. D Mon. 5-10:30, Tue.-Sat. 5-midnight. Private parties for 10-150. Pianist Tue.-Sat. from 9. Closed Sun. (E) **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.-3. Cocktails 4-1 a.m. Pre-theater D daily 5:30-10:30. D daily 5:30-11. Pianist nightly. (M) **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup à la Marco Polo, sautéed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.-Fri. 11 a.m.-5. Br Sat. 11 a.m.-4. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Private parties for 25-100. Ent. Mon.-Sat. Closed Sun. (M) **AE, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcls: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10:15. Complete L and D. Closed Sun. (M) **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. (E) **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: Atlantic salmon with wild mushrooms, confit and grilled duck with bay-leaf and cider sauce, rack of lamb with herbed crust and gnocchi. Res. nec. L Wed. and Thu. noon-2. D Mon.-Sat. 6-10. Closed Sun. and 8/18-9/2. (E) **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. (I-M) **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M) **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, saddle of rabbit stuffed with lobster, roast guinea hen with confit and potato cake, Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D Mon.-Sat. 5:30-midnight, Sun. to 11. Pre-theater D 5:30-7:30. Post-theater D 10:30-midnight. (E) **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room**: Formal. Continental. Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. noon-2:30. D Tue.-Thu., Sun. 5:30-10, Fri.-Sat. to 10:30. Pre-theater D Tue.-Sat. 5:30-6:30. Pianist Tue.-Sat. (M-E) **Oak Room**: Formal. L Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 9 a.m.-2. D daily 5:30-1 a.m. Pre-theater D Mon.-Fri. 5:30-6:30. Pianist. **Oak Bar**: Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 3 a.m. **Oyster Bar**: Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. from noon. (M-E) **Palm Court**: Dress opt. Continental. Res. nec. B Mon.-Fri. 7 a.m.-10:45 a.m., Sat. from 8 a.m. L Mon.-Sat. noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon.-Sat. 3:45-6, Sun. from 4. Supper: Mon.-Sat. 6-midnight, Sun. to 11. (E) **Trader Vic's**: Casual. Light menu Mon.-Sat. 5-1 a.m., Sun. 4-midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, manudo, moles. Res. nec. L Mon.-Sat. noon-3:30. Guitarists with buffet and a la carte Br Sun. noon-3:30. D daily 5-midnight. (M) **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.-11 a.m. L daily 11 a.m.-5. D daily 5-midnight. Pre-theater D 5:30-10:30. (M) **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:30. S after 9:30. Complete D. Private parties. (M) **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St. (838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.-Thu. 11:30 a.m.-12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (I) **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon-3. D daily 5-midnight. Pre-theater D daily 5-7. Post-theater D daily 10-midnight. (M-E) **AE, CB, DC, MC, V.**

Above 60th Street, East Side

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: enchiladas, fajitas, burritos, tacos, chili, 'mom' chicken fried steak or chicken. D daily 5-midnight. Br Sat.-Sun. noon-4. (M) **AE, CB, DC, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sautéed filet of red snapper on stir-fry vegetables and lemon gar sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda**: English afternoon tea daily 3-6:30. (M-E) **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinaga, fidegusa, tapas, paella a la Valenciana. Res.

sug. D daily 5:30-midnight. Br Sun. noon-4. Complete D. Pianist nightly. (M) AE, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). Café Carlyle: Dress opt. Buffet Br Sun. noon-3. D Tue.-Sat. 6-11. Carlyle Restaurant: Formal. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) Bemelmans Bar: Cocktails daily noon-1 a.m. Gallery: Tea daily 3-5:30. AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M-E) AE, CB, DC, MC, V.

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignon, spinach ravioli with wild mushrooms. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thu. 5-11, Fri.-Sat. to 11:30. Pre-theater D 5-7. Late menu Sun.-Thu. 11-1 a.m., Fri.-Sat. to 2 a.m. (M) AE, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce cheillot. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LETIZIA—1352 First Ave., bet. 72nd-73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.-Sat. noon-11:30, Sun. 1-10:30. Private parties for 75. (M-E) AE, CB, DC, MC, V.

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-2:30. Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 2:30-5:30. D daily 6:30-10:30. Banquets for 25-175. (E) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: d'ne de saumon poele, endives et fevettes meuniere, cote de veau aux jus parafait a la citronnelle au coulis de fruits rouges. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-400. Closed Sun. and Mon. (E) AE, DC.

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. (M) AE, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat. from noon. Parking. Closed Sun. (M) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.-10 a.m. Br Sat.-Sun. noon-3. L daily noon-2:30. D daily 6-10. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna

with ginger, lemon pepper chicken. Res. sug. L Mon.-Fri. noon-4:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-12:30 a.m. Fri.-Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.-4. Sun. from 11 a.m. (I) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-2:30. D Sun.-Fri. 6-11:30, Sat. 5:30-11:30. Pianist. Private parties for 120. (E) AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). The Stanhope Dining Room: Jacket required. Continental. Spcls: soup of sea urchin and oyster, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. to 10 a.m. L Mon.-Sat. noon-2:30. Br Sun. seatings at noon and 2. D daily 6-10. (E) Gerard's: Cocktails and light fare noon-1 a.m. daily. Pianist Tue.-Sat. 6-10. Le Salon: B Mon.-Sat. 10:30 a.m.-noon, Sun. from 10. Tea daily 2-5. AE, CB, DC, MC, V.

THIRD AVENUE CAFE—1438 Third Ave., bet. 81st-82nd Sts. (988-1421). Casual. Continental. Spcls: fettuccine with roasted pepper and gorgonzola, herb marinated chicken with Parisienne style vegetables in a fine herb broth, seared salmon with lemon and mint vinaigrette. L Mon.-Sat. 11 a.m.-3. Br Sun. 11-3. D daily 5-11. (M) AE, MC, V.

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd-84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.-Sat. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. 4-1 a.m. Early bird D 4-7. Also 762 Ninth Ave., at 51st St. (489-0810), 1463 Third Ave., bet. 82nd-83rd Sts. (249-1423). (I-M) AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruita de mare. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private parties for 100. (M) AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 1-3. D Mon.-Thu. 3:30-11, Fri.-Sat. to midnight, Sun. 3-11. (M) AE, DC, MC, V.

EMPIRE GRILL—44 W. 63rd St., in the Empire Hotel (262-2234). Casual. American-continental. Spcls: salmon medallion with lemon butter sauce, roast breast of chicken with cornbread stuffing and sausage stuffing, N.Y. strip steak. Res. sug. B daily 7 a.m.-11:30 a.m. Br Sat.-Sun. 11:30 a.m.-3:30. L Mon.-Fri. 11:30 a.m.-4. D daily 4-10. Supper menu 10-midnight. (M) AE, DC, MC, V.

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.-Fri. 8 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. L Mon.-Fri. 11:30 a.m.-5. Br Sun. 10 a.m.-4. D Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 15-100. Pianist Thu.-Sat. (M) AE, CB, DC, MC, V.

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). Casual. Continental-American grill. Spcls: country ribs with barbecue sauce, grilled cornish hen, grilled swordfish. Res. sug. D only Sun.-Thu. 7-11:30, Fri.-Sat. to 12:30 a.m. Bar Mon.-Fri. 5-4 a.m., Sat.-Sun. 7-4 a.m. Ent. nightly. (M) AE, MC, V.

SARABETH'S—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: grilled Louisiana shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11, Sat. 9 a.m.-11:30, Sun. 9 a.m.-9:30, Mon. 8 a.m.-10:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). (M) AE, DC, MC, V.

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11:30 a.m.-3:30. D Fri. 5-11:30, Mon.-Sat. 5:30-11:30. Pre-theater daily 5:30-7:30. Private parties for 14-40. (M) AE, CB, DC, MC, V.

SYLVIA'S—328 Lenox Ave., bet. 126th-127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.-Fri. 7:30 a.m.-1. L Mon.-Sat. 11 a.m.-3. Br Sun. 1-7. D Mon.-Sat. 3-10:30. (I) No credit cards.

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.-Fri. noon-3:45. D Sun.-Thu. 5:30-11:30, Fri.-Sat. 5-midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties for 15-1500. (E) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, médaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.-Fri. noon-2:30. D Tue.-Sat. 6-10. Banquet facilities for 150. Harpist Tue.-Sat. Free valet parking. Closed Sun.-Mon. and 7/14-8/14. (E) AE, DC, MC, V.

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D nightly 6-11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

QUEENS

QUARTIERE—107-02 Queens Blvd., Forest Hills (718-520-8037). Casual. Northern Italian. Spcls: fresh pasta, brick-oven pizza, grilled salmon. Res. sug. L Mon.-Fri. noon-5, Sat.-Sun. 12:30 p.m.-1 a.m. D Mon.-Fri. 5-11:30. (M) AE, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, grilled shrimp with caramelized corn and charred tomatoes, grilled filet mignon with spring vegetables, foie gras and morel sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Ent. Tue.-Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E) AE, CB, DC, MC, V.

OTHER EVENTS

COMPILED BY GIA KOURLAS

BENEFITS—The Wetlands, 161 Hudson St., presents a benefit screening of Daresha Kyi's film **Land Where My Fathers Died** on 7/24 from 6 to 9; the screening starts at 7:30. \$10 (966-4225). . . . Former Mayor Ed Koch is a guest tour guide on the **Circle Line Harbor Lights Cruise**, 7/24, 6:30-9. Meet at Circle Line Pier #81, 41st St. and the Hudson River. Proceeds benefit local New York charities such as Citymeals-On-Wheels. \$25 (563-3200). . . . The Manhattan Society invites you to climb aboard the USS Intrepid for the **Seventh Annual Ultimate Summertime Party** on 7/25 at 7. At the Intrepid Air and Space Museum at Pier 86 at W. 46th St. Proceeds benefit the New York City Chapter of the National Multiple Sclerosis Society. \$60; reserve (463-7787). . . . Get on your Harley and ride for the **Muscular Dystrophy Association** in the **Third Annual MDA/Harley Davidson Bike Ride** on 7/27. Register at 9 a.m. at Harley Davidson in Long Island City, Queens. The ride, a "Mystery Poker Run," starts at noon. Along the 25-mile ride (the finish is Manhattan's Fort Tryon Park) will be five stops, at each of which bikers receive a playing card; at the finish, players compare poker hands to determine the winner. A victory celebration at the Limelight follows. Bikers should raise at least \$35 in pledges (557-9366). . . . Hackers, Hitters, & Hoops, 123 W. 18th St., presents the **Ocean Spray Games for the American Heart Association/NYC Affiliate** on 7/27 at 6. The evening features contests hosted by famous athletes and unlimited play on miniature golf, golf simulators, ping-pong, and platform tennis. Men \$25, women \$15 (929-7482). . . . **The UJA-Federation**, a major source for funding of social services in Israel, New York, and other Jewish communities, presents the **Summer Sizzler at Sea** aboard the USS Intrepid Air and Space Museum at Pier 86 at W. 46th St. On 7/24 at 7. \$50 plus \$75 contribution; reserve (980-1000). . . . The nation's finest pastry chefs offer the public a unique opportunity to taste their treats at the Sixth Annual National Pastry Chefs Competition, **Let Them Eat Cake!** At the Rihga Royal Hotel, 151 W. 54th St. in the panoramic banquet rooms. On 7/25 from 5:30 to 7:30. Proceeds benefit the Pierre Franey Scholarship Fund at Johnson & Wales University, Culinary Arts Division in Providence, Rhode Island. \$50 (401-456-1467). . . . **The 1991 Celebrity Tennis Event** benefiting the Juvenile Diabetes Foundation is 7/26-28 at the West Side Tennis Club, 1 Tennis Pl., in Forest Hills. Tony Randall, Jean Smart, and George Peppard are among the confirmed players. \$12.50-\$25; call for tickets and times (718-268-JULY).

SCREENINGS—The National Council of Jewish Women, 9 E. 69th St., presents **Exploring Jewish Feminism** on 7/24 at 6. This videotaped interview from the series features Gail Simon, discussing her experiences as a lesbian in the Jewish Community. Free (535-5900). . . . The Queens Museum of Art, New York City Building at Flushing Meadow, Corona Park, presents a film series entitled **Visions From South of the Border: Films From the Caribbean, Central, and South America** on Sat. at 2, 7/27-9/7. Starting the series on 7/27 is **Dona Flor and Her Two Husbands**, a 1977 Brazilian comedy. Free with museum admission (718-592-2405).

MARLOU'S MAGNETS—The Loren & Pere Gallery, 280 Lafayette St. between Houston and Prince Sts., displays more than 2,400 refrigerator magnets collected by Marlou Freeman, a Baltimore waitress, during the past eighteen years. Mounted on old refrigerator doors, this "magnet" exhibit runs from 7/25 through 10/25. Call for further information (941-5825).

FESTIVALS AND FAIRS—The Tilden Midtown Democratic Club presents the **Park Avenue South Summerfair** on 7/28, from 14th to 23rd Sts. Collectibles, tasty treats, antiques, jewelry, and books are up for

grabs. Runs 11 a.m.-6. Free (684-4077). . . . Our Lady of Guadalupe Church presents the **Sixteenth Annual Santiago Festival** on 7/25-28, on 14th St. between Seventh and Eighth Aves. This colorful fair features a cornucopia of Latino ethnic foods and entertainment, 11 a.m.-11. Free (243-5317).

LECTURES, READINGS, POETRY—Steinway & Sons presents the noted television producer and commentator **Arnold Michaelis** speaking on **Mainly Mozart** at Steinway Hall, 109 W. 57th St., on 7/25 at 6:30. The program features live performances and recordings from the piano, violin, and vocal repertory; Michaelis compares the personalities and merits of different performances. Free; reserve (246-1100). . . . Summerstage offers another free reading, this time from **Ken Kesey**, on 7/25 at 8:30. At Central Park's Rumsey Playfield at 72nd St. east of the Bandshell. Call for more information (360-2777). . . . **The Nuyorican Poets Cafe**, 236 E. 3rd St. between Aves. B and C, offers a selection of readings. 7/24: Mosaic Books presents Bethany White, Leticia Benson, and Janice Lowe at 7:30 (\$5) and Al Marotta and Three AM at 9:30 and 10:30 (\$6); 7/25: Carl Hancock Rux, *Chapter and Verse*, at 8 (\$6) and Fred Ho and the Afro-Asian Music Ensemble at 9:30 and 10:30 (\$6); 7/26: Susan Hornick presents Poets Erotica at 7:30 (\$6) and Poetry Slam and open room at 10 (\$5). Reserve (505-8183); for *Chapter and Verse* reservations call 465-3167.

PERFORMANCES—The Department of Drama, Theatre, and Dance at Queens College presents Terrence McNally's **Frankie & Johnny in the Clair De Lune** on 7/24-27 in the Little Theatre. Performances are at 8 with a Sun. matinee at 3. Call for more information; \$5, \$7 (718-520-7573). . . . Joseph Tudisco's **Down to Earth** features a fifties' greaser who is sent to heaven by mistake. Directed by Ken Terrell, the production also includes Scott Barron, Steve Feder, Marty Grillo, Ericka Klein, Tigre McMullan, and Dalton Padgett. At Studio 4-A, 29 E. 19th St.; runs Tue.-Fri. at 8, from 7/30 to 8/9. \$12 (874-9676). . . . **Kids Who Can**, the newest project of the Union Square Community Coalition, searches for gifted, low-income children and puts them onstage—thus far, the program has turned up dozens of talented dancers, musicians, and jugglers. Union Square Park hosts a dance performance on 7/25; jugglers, acrobats, and unicyclists will grace the stage on 7/29. Both performances are free starting at 11 a.m. Call for more information (533-2838).

TOURS

FABULOUS FLATBUSH—7/27 from 10 a.m. to 4, a minibus tour with Louis Singer including the oldest Dutch farmhouse in America, Victorian mansions, and the location of one of the first film studios. \$25; reserve (718-875-9084).

BROOKLYN'S HISTORY MUSEUM—Where It All Began: Brooklyn's **Waterfront**, 7/28 at 1, explore the massive brick and cast-iron Empire stores, the Brooklyn Bridge, and the anchorage with John Gallagher. Meet on the steps of Borough Hall. \$8 (718-624-0890).

MURRAY HILL: A QUIET NEST IN MIDTOWN—7/28 at 1, Arthur Hill discusses the architecture of this area focusing on the Morgan Library, Sniffen Court, and the New York Public Library. Sponsored by the Museum of the City of New York. \$15; reserve (534-1672).

ELDRIDGE STREET PROJECT—Visit the Eldridge Street Synagogue, an architectural landmark, and other sites. Sundays on the hour from 10 a.m. to 4. Meet at 12 Eldridge St. between Canal and Division Sts. \$4; \$2.50 for children (219-0888).

TRIBECA—7/28 at noon, a tour with Joyce Gold. Meet at Duane Park at Duane and Hudson Sts. \$10 (242-5762).

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling hourly through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center. On holidays and weekends only, noon-5, beginning at South and Fulton Sts. in the South Street Seaport. \$4; call 677-7269 for other stops on the loop.

ADVENTURE ON A SHOESTRING—7/27 at 3, a tour of **Roosevelt Island**, passing an eighteenth century farmhouse, the Chapel of the Good Shepherd, and the Octagon Tower. . . . 7/28 at 1, **Coney Island**, a "snacks and sights safari" stopping at Nathan's Famous, the New York Aquarium, and the site of the former Steeplechase Amusement Park. Food and subway fare not included. \$5; reserve (265-2663).

MANHATTAN MEMORIES—7/27 at 1, **Lower East Side, Chinatown, and the Seaport**. Meet at East Broadway and Essex St. on Straus Square. . . . 7/28 at 1, **Union Square, Gramercy Park, and Gas House District**. Meet at 14th St. and Union Square East, in front of Zeckendorf Towers. \$15; reserve (628-9517).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—8/4, 18 at noon: **Peddler's Pack**. A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . . 7/28, 8/11, 25 at noon: **Streets Where We Lived**. Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. \$12, seniors \$11, students \$6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 7/25 from 2 to 4, **Tour and Tea at the Waldorf**, \$30. . . . 7/28 from 1 to 4, **Sutton Place**, \$15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, \$10 unless noted. 7/27 at 6: **Ghosts After Sunset**; meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 7/27 at 6: **Ye Olde Tavern Tour**; meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 7/27 at 2: **All in the Family**; meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . . 7/28 at 2: **Historic Greenwich Village**; meet at Washington Square Arch to hear about folklore, architecture, and history.

CENTRAL PARK—Walks and Talks. 7/27 at 2, "Insects," meet the Rangers at Belvedere Castle to learn the foraging and mating habits of six-legged creatures. Free. All park programs are subject to change. Please call 427-4040 to confirm.

OUTDOORS CLUB—7/27 at 10 a.m., **Central Park**. Meet at 64th St. and Fifth Ave. for an indepth look at the park's statues. \$2.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.-3:45. 7/27, Inwood Park. 7/28, Central Park.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. \$6.50-\$14. Next home game: 8/2 at 7:40 vs. Chicago. . . . Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. \$4.50-\$12. 7/23, 24 at 7:30, 7/25 at 1 vs. Seattle. 7/26 at 7:30, 7/27 at 2, 7/28 at 1:30 vs. California. 7/29, 30 at 7:30 vs. Oakland.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

HIG NAZO PUPPET CABARET—Life-sized puppets play rock and roll, blues, mixed with comedy and drama; for all ages. Presented by the Lower Manhattan Cultural Council. 7/30 at 12:30. Jeannette Park at 55 Water St. (432-0900). Free.

SOMETHING LIKE A STAR—An improvised musical about the hopes and dreams of young New Yorkers living in a theatrical boarding house; for ages 5 and up. Performed by students from the Lucy Moses School for Music and Dance. 7/24 at 7. Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8060). Free; reserve.

LABBIT SENSE—A musical based on the tales of Uncle Remus, featuring Brer Rabbit, Fox, Bear, and Turtle. The tales reflect an urban setting; for ages 2 and up; through 8/12. Fri. and Mon. at 11 a.m. and 1:30; Sat. and Sun. at 1 and 3:30. Added performances on 7/29 at 7:30 and 7/31 at 11 a.m. and 1:30. TADA! Theater, 120 W. 28th St. (627-1732). \$5; adults \$7; reserve.

FLOATING CINEMA—Bugs Bunny fans can watch their favorite segments on a special movie barge. The 90-minute show features a short film on the history of animation as well as new trends, and will show old-time favorites, including Daffy Duck; for ages 9 and up. Take blankets, beach chairs, and flashlights. At dusk (about 8:45). 7/24 at Riverside Park at 98th St.; 7/25, 26 at Francis Lewis Park, Queens; 7/27, 28 at Orchard Beach, Bronx. (800-834-3832). Free.

EYEORES—Wind Chimes. Make one out of driftwood and seashells; for ages 6 and up. 7/25 at 4.25 E. 83rd St. (988-3404). Free.

INTERNATIONAL PERFORMANCE & PRODUCTION—A Garment for the Moon. Listen to the sound of the desert wind, and rich stories and music of the Middle Ages as the sun dances with the moon; for ages 2 and up. Wed. at 10 a.m.; Thurs.-Sat. at 10 a.m. and 1; also, Thurs. at 7. Westbeth Theatre Center, 151 Bank St. (741-0391). \$7.50; adults \$10; reserve. . . **Funfest Workshop**. Creative dramatics, mime, and circus skills. Wed. at 11:30 a.m.; Thurs.-Sat. at 11:30 a.m. and 2:30. \$5. Group rates available; reserve.

UNION SQUARE PARK—The Dino Show. Songs and stories of those ancient animals with Bruce Laird; for ages 3-9. 7/24 at 10:30. Amphitheatre area at north end of the park. (614-2479). Free.

THEATREWORKS/USA—Class Clown. Upbeat musical that deals with the problem of illiteracy; for ages 5 and up. Mon., Tue., Thurs., and Fri. at 11 a.m. and 1. Sat. and Sun. at 11 a.m. Promenade Theatre, 2162 Broadway at 76th St. (420-8202). Free.

KINGDOMS OF LAND, SEA, AND SKY—Exhibit featuring illustrations of every kind of life from microbes to mammals. The display is broken down into six kingdoms—water, earth, air, joint kingdoms (animals who live in more than one environment), hidden kingdoms (life forms invisible to the naked eye), and the imaginary kingdom (creatures of fantasy and imagination); through 8/24. Special tour and **Storytelling Program** that answers: When do fish sleep and how did the tiger get its stripes?; for ages 6-9. Call 930-0501 to reserve; program is available throughout the summer for groups of ten or more. New York Public Library, Fifth Ave. and 42nd St. Hours: Mon.-Wed. 11 a.m.-6; Thur.-Sat. 10 a.m.-6. Free.

NEW YORK PUBLIC LIBRARY—Free programs. **Festival Faerie Tales**. Folklore from the British Isles performed in costume; for ages 5 and up. 7/24 at 2:30. The Library for the Performing Arts, Heckscher Oval, 40 Lincoln Center Plaza. (869-8089). . . **Rhythm Instruments for Young Children**. Play castanets, cowbell, guiro, maracas, slap jack, and tambourine to recorded music; for ages 4-7. 7/25 at 11 a.m. Macomb's Bridge Branch, 2650 7th Ave. (281-4900). Reserve. . . **The Gunniwolf**. Sto-

rytelling and shadow puppetry; for ages 4-8. 7/25 at 3. Hamilton Fish Park Branch, 415 E. Houston St. (673-2290). . . **Preschool Story Time**. Presented by Getchie Argetsinger; for ages 3-5. 7/29 at 2. Washington Heights Branch, 1000 St. Nicholas Ave. (923-6054).

TAKING SHAPE—Art From Studio in a School. See the work of children from kindergarten-12th grade: portraits, masks, quilts, puppets, and sculptures; through 9/6. PaineWebber Art Gallery, Sixth Ave. at 51st St. (713-2885). Hours: Mon.-Fri. 8 a.m.-6. Free.

LAST STAND—Children can experience solar power at work by seeing a group of sculptures that "breathe" with the sun's help. Tim Watkins sculpture, presented by the Lower Manhattan Cultural Council; through 8/1. Petrosino Park, at Lafayette and Kenmare Sts. (432-0900). Free.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4-10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). \$4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3-12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheephead Bay, Brooklyn (718-646-9433). \$6.50; reserve.

THE PUPPETWORKS, INC.—Alice in Wonderland. See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday ball; for ages 4 and up. Sat. and Sun. at 12:30; through 8/24. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). \$4; adults \$5; reserve.

CLYDE BEATTY-COLE BROS. CIRCUS—Traditional three-ring circus, with elephants, horses, bears, clowns, acrobats and jugglers. 7/25, 26 at 4:30 and 8; 7/27, 28 at 1:30, 4:30, and 8. Parking Lot "A", Shea Stadium, Flushing, Queens. (718-441-0080). \$4; adults \$9.

JUST FOR KIDS—Theatresports. Learn the techniques of improvisational theatre while competing on a team; for ages 8-14. 7/25 at 10:30 a.m. Seuffert Bandshell, Forest Park, Queens. Rain site: Lost Battalion Hall, 93-29 Queens Boulevard, Rego Park. Also at 1 at Baisley Park, North Conduit Ave. and Baisley View Blvd. East, Jamaica. Rain site: St. Albans Family Life Center, 172-17 Linden Boulevard, St. Albans, Queens (718-291-1100). Free.

VICTORY PARK—With a 45-foot-high slide, mini-roller coaster, Tilt-a-Whirl, bumper boats, and tamer rides for the tender ages, it's a small slice of Coney Island on the Hudson River. Sun.-Thurs. from 11 a.m.-11; Fri. and Sat. from 11 a.m.-1 a.m.; through October. Pier 84, 44th St. and Hudson River. (239-0796). \$2; adults \$4; ride tickets 2 for \$1.

CENTRAL PARK PROGRAMS—Belvedere Castle: India Batiking. Design fabrics with Leela Sampath by waxing and dying, then try on a traditional sari or pants; for ages 5-11. 7/27 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve. . . **The Dairy: The Kids Project**. Hand-puppet show that teaches children about physical and mental disabilities and encourages questions; for ages 5-11. 7/27 at 1:30 and 3. 65th St., mid-park (794-6564). Free; reserve. . . **Storytelling**. Readings of *A Wolf and a Little Daughter*, *Soup for Supper* and *The Frog Prince Continued*; for ages 5 and up. 7/24 at 11 a.m. . . Laura Simms will read *Rotten Teeth*. 7/27 at 11 a.m.; program runs through 9/28. Hans Christian Andersen statue, facing the Model Boat Pond, E. 72nd St. entrance of Central Park (800-834-3832). Free.

THE MUSEUM OF TELEVISION AND RADIO—Television adaptations of classic children's books; for ages 4-10. **Saturday Screenings: Babar the Little Elephant; Madeline**. 7/27 at 12:30 and 3:30; museum admission. 1 E. 53rd St. (752-4690). Hours: Tue. noon-8; Wed.-Sat. noon-5. \$2.50; adults \$4.50.

CHILDREN'S MUSEUM OF MANHATTAN—**Fantastic Fossils**. Learn how scientists first discovered dinosaurs and make a fossil of your own to take home; for ages 6 and up. 7/27 at noon, 1, 2 and 3. **Meet the Author**. Laura Simms tells stories from *The Squeaky Door*; for ages 4 and up. 7/28 at noon and 2. Additional \$1 for workshops. Exhibit: **Discover Dinosaurs**—Children can uncover dinosaur fossils from a dig table, see a 34-foot robotic Apatosaurus model that moves and makes sounds, and put together their own 4-foot dinosaurs with skeleton puzzles. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Summer Hours: Tues.-Sun. 10 a.m.-5. Thurs. after 3 free to public-school students with identification; closed Mon. \$4.

MUSEUM OF THE CITY OF NEW YORK—**Gypsy Tales and Dances**. Watch dancer and storyteller Najmah Ayasha interweave gypsy dances and folktales; for ages 3 and up. 7/30 at 2. \$3. Fifth Ave. at 103rd St. (534-1672). Hours: Wed.-Sat. 10 a.m.-5; Sun. 1-5. Closed Mon.; \$3; adults \$4.

MUSEUM OF HOLOGRAPHY—Hands-on workshops. Learn how laser light is used to create three-dimensional objects; for ages 7-14. Tue. and Thurs. from 10 a.m.-5; through 8/8. 11 Mercer St. (925-0581). \$45; reserve.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, USS Growler, destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Children can imagine themselves as pilots when they climb into a cockpit-orientation trainer or board one of the first 707 jetliners, an El Al nose and cockpit section on display in Technologies Hall, 46th St. and Twelfth Ave. (245-2533). \$4; adults \$7. Hours: Wed.-Sun. 10 a.m.-5.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. There are 40 interactive exhibits. See how microchips are created and how they're used. Also on display: an optical processor, which uses light instead of electricity to transmit information. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.-6 daily except Mon. and holidays; Tue. to 9. Free.

BROOKLYN BOTANIC GARDEN—**Tree Time**. Why do trees have leaves? Find out and make a special leaf print to take home; for ages 3-9. 7/24 at 2:30. 1000 Washington Ave., Brooklyn (718-622-4433, ext. 377). \$6; reserve.

BROOKLYN CHILDREN'S MUSEUM—**Fast Steps and Sounds**. Tap your feet to the tune of the banjo and vaudeville songs with Richard Stillman; for ages 6 and up. 7/26 at 6:30. Museum admission. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2-5; weekends and holidays noon-5. \$3.

BOOKS

PUBLIC DEFENDER: Lawyer for the People, by Joan Hewett; photographs by Richard Hewett. Grades 2-5. Lodestar, \$14.95.

SHOPPING TRIP, by Helen Oxenbury. Preschool. Dial, \$3.95.

THE MAN WHO ATE A CAR, by Stephen Mosser; illustrated by George Ulrich. Kindergarten-Grade 2. Dell, \$2.99.

TOWER TO HEAVEN, by Ruby Dee; illustrated by Jennifer Bent. Grades 1-3. Henry Holt & Co., \$14.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 7/24: Speedo Jones. 7/25: Stormin' Norman and Suzy. 7/26, 27: Hubert Sumlin. 7/28: Flamenco with Flores De Espana. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 7/24: Harattan. 7/25: Ellen Kaye. 7/26: Maura Ellyn. 7/27: Michael Hashim. 7/28: Anna Fiszman. 7/29: Jam session with Ron Petrides. 7/30: Steel Chicken. 7/31: Antonio Livorno. 8/1: The Broom Dusters. 8/2: Manhattan Graffiti. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 7/24, 25: Adam Makowicz Trio. 7/26, 27: Joe Chambers Quartet. 7/28: Greg Abate Quartet. 7/29: John Hart Trio. 7/30: David Janeway Trio. 7/31, 8/1: John Hicks Trio. 8/2, 3: Byron Stripling Quintet. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 7/24: John & Stuff; Dana Pomfret and Atoms Rib; La Blanc; Joe Taylor; Treasure House; Paul Clements. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 7/28: Joe Pass plus the Jim Hall and Ron Carter Duo. 7/29: Kunihiro Kameda with special guest Akio Sasajima. 7/30–8/4: Ramsey Lewis Original Trio "Reunion" with Eldee Young and "Redd" Holt. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Cursion and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 7/24: Marti Jones and Don Dixon. 7/25: Mary Chapin Carpenter. 7/26, 27: Buster Poindexter and his Banshees of Blue. 8/1, 2: An Evening with Kenny Rankin and Dan Siegel. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 7/27: Pianist Geoff Keezer with Ray Drummond on bass and Ben Riley on drums, trumpeter Brian Lynch joins them on 7/26, 27. 7/28: Saxophonist Javon Jackson with Mulgrew Miller on piano and Ray Drummond. 7/29: Hank Jones birthday celebration with Billy Taylor, Tommy Flanagan, Barry Harris, and Kenny Barron. 7/30: Saxophonist Gary Bartz with Larry Willis on piano and Buster Williams on bass. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 7/28: Ahmad Jamal Trio. 7/29: Clifford Jordan Big Band. 7/30–8/4: Lou Donaldson Quartet. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 7/24: Little Big Band. 7/25: Loup Garou. 7/26: A.T.S. 7/27: The Persuasions. 7/29: Hudson River Rats. 7/30: New Voices of Freedom. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 7/26: Chanting House with Susan Ryan and John Doyle. 8/2: Brian Conway and Felix Dolan. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 7/28: Illinois Jacquet Big Band. 7/29, 8/5: Les Paul Trio. 7/30–8/4: Chris Connor and her Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 7/28: Bucky Pizzarelli and Mundell Lowe guitar duo. 7/29: Pianist Pete Malinverni and Robert Hurst on bass. 7/30–8/4: Pianist Bill Mays. Sets 6:30, 8, and 9:45. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 7/24: Hal Schaefer. 7/25–27: Hal Schaefer Duo. 7/29, 30: Lynne Arriale. 7/31: Joel Forrester. **Upstairs:** 7/26 at 8: Kim Jordan; followed by Gemma at 10:30. 7/27 at 7:30: Saturday Night Fish Fry; followed by Cabaret with Michael Comacho, Judy Gold, and Don McEnery at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Wolfin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grendo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 7/24: Lynn Welshman Tenet. 7/27: Brazilian Night. 7/28: Brazilian Energy Sounds. 7/30: The Funnel. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 7/24: Marty Grosz Quartet. 7/25: Mike Renzi Trio. 7/26: Ken Peplowski Quartet. 7/27: Greg Abate Quartet. 7/28: "Takin It From The Streets" – A Street Performer Festival. 7/29: "Groove-Alla." 7/30: Jerry Weldon Quintet. 7/31: John Pizzarelli Quartet. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 7/24: Stuff II; East West Quartet; Dee Wade. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45. 7/24–27: Pianist John Bunch with Steve LaSpina on bass. 7/31–8/3: Pianist Steve Kuhn with Steve LaSpina. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 7/24: Big Combo Series. 7/25: Phillip Johnston's Big Trouble; The Tiles. 7/26: Blood Oranges; Oren Bloedow. 7/27: Boshor; Chunk. 7/28: Joe Morris' Sweatshop; Michael Blake Quartet. 7/29: Pat Hall; Charles Gayle Trio. 7/30: Lost Tribe; Screaming Headless Torsos; Illy B. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 7/24: Johnny Allen. 7/25: Lil' Ed and the Blues Imperials. 7/26, 27: Timo Gonzalez and the Santa Fe Blues Band. 7/28: Blues Jam with The Chris Carter Blues Band. 7/29: Rhythm Dogs featuring Cookie Watkins. 7/30: Mohair Sam. 7/31: Clarence "Gatemouth" Brown plus Melissa Murray. 8/1: John Campbell. 8/2: Little Mike and the Tornadoes. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). *Sporting House Revelries*: authentic look at bordello music. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed: Bob Kindred Group with Linda Roberts followed by the George Gee Orchestra. Thu.: Stan Rubin Band. Fri.: Lou Anderson Big Band followed by Sam Ulano and His Dixielanders. Sat.: The Bob Cantwell Band.

Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 7/25: Gipsy Kings. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 7/24: Impact. 7/25: Soft Parade. 7/26: The Reputations; Inroads. 7/27: Turnstyles. 7/28: Full House. 7/29: Jack Daley; Nunzio Signore; Dan Cobbett. 7/30: Pint Beers; Special Shots. 7/31: Freefall. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Guest bands play Sun. and Mon. from 7–11. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 7/28: Don Pullen Trio. 7/29: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 7/30–8/4: Lester Bowie's Brass Fantasy. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 7/25–27: Billy Paul. 8/1–3: Clarence Carter. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 7/24: Smilin' Myron; Paul Sax and WeBe; Steve Kirkman and Mystery Train. 7/26, 27: Major Handy and the Wolf Couchons. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 7/24: Stone Caravan; El Fin. 7/25: Emma Zale; Ransome; The After Midnight Rock Jam. 7/26: New York City Swing. 7/27: Glass Onion, a Beatles tribute. 7/28: The Steve Luongo Project. 7/29: Dan-o's All-Star Revue. 7/30: The Rockets, featuring Taryn Hunter. 7/31: Zen for Primates, See No Evil, The Perpetrators. 8/1: Major Domo, Kingdom Came, The After Midnight Rock Jam. 8/2: Chain O'Fools. 8/3: The Flames. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. **Downstairs:** 7/29: "Salsa Meets Jazz" with Mongo Santamaria and his band, Mario Bauza and his Afro-Cuban Jazz Orchestra. **Terrace:** 7/24–28: Mike Le Donne Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 7/28: Geri Allen Quartet. 7/29: The Vanguard Jazz Orchestra. 7/30–8/4: Horace Tapscott Trio. **No credit cards.**

VISIONS—125 Macdougall St. (673-5576). 7/24, 25: Matt Haviland Quintet. 7/26, 27: Renee Manning Group. 7/28: Mike Zilber Quartet. 7/29: Jam session with the Eddie Henderson Quartet. 7/30: New and Used. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 7/25: The Authority. 7/26: Eck-A-Mouse; Skadanks. 7/27: Warren Haynes. 7/28: God St. Wine; The Hour. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 7/27: Pianist Jane Jarvis with Kenny Davern on clarinet. 7/29–8/3: Pianist Hilton Ruiz with Jimmy Rowser on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 7/24: Greg Trooper; Dr. Dan's Music Show; Something Blue. 7/25: Acoustic Junction plus The Suits. 7/26: Urban Blight; OK OK. 7/27: James Cotton. 7/30, 31: The Band with Levon Helm, Rich Danko, Garth Hudson, Jimmy Weider and special guest Billy Preston. **AE, CB, DC, MC, V.**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 7/27: The Dixie Doughboys. Sets from 9-midnight. **AE, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.-Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics. Sun.-Thu. the fun starts at 9, Fri.-Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 7/28: Comedians Harry Freedman, Tony Powell, Ben Creed, Eddie Feldman, Jim Mendrinos, Bob Golub, Scott Bruce, Mike Eagan, and Danny Curtis. 7/29-8/4: Comedians Kent Kasper, Gemini (John Lombardi), Ben Creed, Scott Bruce, Kevin James, Bob Golub, Rich Francese, Danny Curtis and Eddie Feldman. Sun.-Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner. Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat. from 5:30-7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 7/24: Magicians Mark Mitton and Imam. 7/25: Magicians Glen Gazin, Margaret Steele and Imam. 7/26, 27: Magicians Rocco, Mal Cross and Tom Durnin with pianist Rich Sanders. 7/30: Close-up magic of Meir Yedid and Imam. Shows Tue.-Thu. at 9, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 7/28: Comedians Don McNery, Jack Simmons, Anthony Clark, and Frank Santorelli. 7/30-8/4: Phil Nee, Ray Romano, Rich Ceisler, and Gabe Abelson. Sun.-Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282). Dine and dance every Mon.-Tue. from 8-midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Every Fri. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. Fri.-Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music. Mon.-Thu. 7:30-midnight, Fri.-Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando. Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and

the Caribbean. 7/24: Astrud Gilberto - The Girl from Ipanema. 7/26: Julian Marley. 7/27: Pe De Boi. 7/28: Kool and the Gang. 7/30: Spirit of Life. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 8/3: Swing-jazz-comedy-vocal trio - Wiseguys. Tue.-Wed. at 9, Thu.-Sat. at 9 and 11:15. 7/28, 8/4 at 7: Rhythm-and-blues singer Pam Tate and her Men in Blues. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 7/24: Singer Paula Seibel with pianist David Triestram. 7/25: Singer Ellen Mittenenthal with pianist Wayne Barker. 7/26: Singer Maria Flaim. 7/27: The Students of Robert Marks. 7/28: Singer Michael Murphy with pianist Wes McAfee. 7/29: Linda Burns "Singing Experience." 7/30-8/3: Peter Lemongello. **Piano Bar:** Every Wed.-Sat. from 8:30-12:30 a.m. : Pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 7/24, 31: *Forgotten Broadway*, revue. 7/25: Marching to Euphoria, comedy troupe. 7/26: Lily Flamingo with Paul Katz; *Cafe Berlin*, musical revue. 7/27: Steve Rosenfield's *The Stand-Up Comedy Experience*. 7/28: Singer Billy Porter from *Miss Saigon*; Steve Rosenfield's *The Stand-Up Comedy Experience*. 7/29: Rosemary Loar. 7/30: Pat Bailey and Joe Perce. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 7/24: Bourbon Street Naughties; Lysa Sorell. 7/25: *Our Town*, musical; Mindfield, comedy sketch. 7/26: Kathy Fraenza; Bad Attitudes, comedy satire. 7/27: Broken Lizard, sketch comedy; Gotham City Improv. 7/28: Shades of Blue; Sex Music: Ariel Lucas. 7/29: 50/50 Comedy Network; *The Remarkable Ruth Feilds*, musical play. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 7/24: *Push My Buttons*, revue; Julie Halston. 7/25: Vanessa Campbell; Teri Lynn Paul. 7/26: Bill Wright; Black Tie. 7/27: Black Tie; Phillip Namenworth. 7/28: Lina Koutrakos Cabaret Class Recital. 7/29: Gary Wright; Doug Anderson. 7/30: Satin Dolls; Steve Cahill. 7/31: *Push My Buttons*, Rob La Rocco and Sam Austin original revue; comedienne Julie Halston. 8/1: Singer Amanda Greene; comedienne Cheryl Lodge. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 7/25: Lisa Kirchner; Abe Unger. 7/26: Steve Rosenfield's *The Stand-Up Comedy Experience*. 7/27: Marci Weinstein; Teri Coyne. 7/28: Barry Levitt's All Stars; Quinn Lemley & Co, variety show benefit. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 7/24: Rick McKay with pianist Wes McAfee. 7/25: Sigrid Sunstedt sings *Marlene*. 7/26: Ann McCormick with pianist Woody Regan. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30-4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.-Thu. 7:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5-midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 8/31: *What A Swell Party, The Cole Porter Revue*, a musical tribute featuring Mary Cleere Haran, Terri Klausner, and Helen Schneider. Shows Tue.-Sat. at 9 and 11:15. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Summer Cabaret Dinner Series hosted by Faith Stewart-Gordon, 7/30 at 7: Cabaret de Paris with Anne Francine. **AE, CB, DC, MC, V.**

STEVE MCGRAW'S—158 W. 72nd St. (595-7400). A new cabaret theatre supper club. *Forever Plaid*, Wed.-Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). "Star Cabaret" featuring Nell Campbell on 7/24 and Phoebe Legere on 7/30. Showtime is 11:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.-Sat. from 5-8, Sun. 5-10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.-Thu. from 9-1 a.m., Fri.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.-Fri. 5:30-11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6-11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.-Sat. 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.-Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.-Thu. 7-11. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.-Sat. from 6-10. **AE, CB, DC, MC, V.**

UN PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.-Thu. 5:30-12:30 a.m., pianist Andy Wasserman plays Fri.-Sat. 5-9 and Richard Atkins takes over from 9-1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.-Sat. from 6-11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon., Wed.-Thu. from 5:30-9:30, Christopher Gillespie takes over on Tue. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.-Fri. from 9-1 a.m., Sat. 10-2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.-Sun. from 7:30-11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music. Thu.: pianist Norma Jeanne Curley. Fri.: bassist John Loehrke with pianist Joe Ruddick. **AE, CB, DC, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.-Sat. from 8-12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.-Sat. from 6:30-11. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.-Sat. from 6-11. **AE, CB, DC, MC, V.**

SYMPHONY CAFE—960 Eighth Ave., at 56th St. (397-9595). Composer-singer-pianist Irving Fields performs every Fri. and Sat. from 8-midnight. **AE, CB, DC, MC, V.**

RADIO

HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM;
1560 AM

Wed., July 24

2:00/WNCN—Mozart: Cto. for Piano No. 5 in D; **Liszt:** *Mazeppa*.

WNYC—Beethoven: Trio for Clarinet, Cello, and Piano; **Turrin:** Riffs and Fanfares for Clarinet, Horn, String Trio, and Piano.

3:00/WNCN—Tchaikovsky: *Capriccio Italian*, Op. 45; **J. Haydn:** Cto. for Flute and Oboe No. 5 in F; **C. Stamitz:** Parthia in E-Flat.

4:00/WNCN—Rachmaninoff: Prelude No. 2 in c-sharp, Op. 3; **Bach:** "Brandenburg"

Cto. No. 3 in G; **Rossini:** *The Thieving Magpie*, Op. 3.

5:00/WNCN—Borodin: *In the Steppes of Central Asia*; **Vivaldi:** Cto. for Strings in a.

6:00/WNCN—Gounod: *Funeral March of a Marionette*;

Rimsky-Korsakov: *Snow Maiden*, "Dance of the Tumblers"; **Shostakovich:** *Festive Overture*, Op. 96.

7:00/WNCN—Bruch: Cto. for Violin No. 1 in g, Op. 26; **Vivaldi:** Cto. for Bassoon in E-Flat.

WQXR—Beethoven: Sym. No. 1 in C; **Respighi:** *Poema Autunnale*; **F. Couperin:** Fourth Royal Concert.

8:00/WQXR—Bach: Cto. Grosso No. 1.

WNYC—Martin: Sinfonia "La Jolle"; **Milhaud:** String Qt. No. 15.

9:00/WNCN—Mendelssohn: Cto. for Violin in c, Op. 64; **Berners:** *Nicholas Nickleby*, Incidental Music.

Thu., July 25

2:00/WNCN—Poulenc: Cto. for Piano; **Vivaldi:** Cto. for Two Guitars in G.

WNYC—The St. Louis Symphony Orchestra. **Mozart:** Sym. No. 38; **Barber:** Piano Cto.

3:00/WNCN—Bizet: *L'Arlesienne*, Suite No. 2; **Mozart:** String Qt. No. 13 in d.

4:00/WNCN—Bernstein: *Candide*, Ov.; **Verdi:** *Aida*, "Grand March"; **Bach:** Preludium in E.

5:00/WNCN—Bizet: *Carmen*, "March of the Toreadors"; **Boyce:** Sym. No. 2 in A.

6:00/WNCN—Tchaikovsky: *The Sleeping Beauty*, Waltz; **Smetana:** *The Bartered Bride*, Dances; **Falla:** *Ritual Fire Dance*.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 6 in B-Flat;

J. Haydn: String Qt. No. 6 in A, Op. 9; **Vivaldi:** Cto. for Violin and Two Cellos in C.

8:00/WNCN—Mozart: Sym. No. 35 in D, "Haffner"; **Rubinstein:** *Nero*, Ballet

Divertissement.

WQXR—Mozart: Sym. in B-Flat; Piano Cto. No. 21; Rondo for Piano and Orch.

WNYC—Bennett: *Far From the Madding Crowd*.

9:00/WNCN—Schubert: Sym. No. 9 in C, "The Great."

Fri., July 26

2:00/WNCN—J. Haydn: String Qt. in B-Flat, Op. 55; **M. Haydn:** Qt. for English Horn and Strings in C.

WNYC—Schumann: Sym. No. 1; **Bruch:** Canzone in B-Flat, Op. 55.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Mozart:** Piano Sonata No. 7 in C.

4:00/WNCN—Chopin: Prelude No. 7 in A, Op. 28; **Bazzini:** *Dance of the Goblins*.

5:00/WNCN—Saint-Saëns: *Danse Macabre*; **Villa-Lobos:** Prelude No. 1 in c.

6:00/WNCN—Tchaikovsky: *Swan Lake*, Dances, Op. 20; **Chopin:** Waltz No. 2 in c-sharp, Op. 64.

7:00/WNCN—Bach: Orch. Suite No. 4 in D; **J. Pachelbel:** Suite for Strings in G.

WQXR—Bizet: *The Pearl Fishers*, Highlights.

8:00/WNCN—Mozart: Violin Sonata in B-Flat; **F. Benda:** Cto. for Flute in A.

WQXR—Foote: Suite in E for String Orch.; **Copland:** *El Salon Mexico*; **Harris:** Sym. No. 1.

WNYC—"Masterwork Hour." **Mozart:** String Qt. No. 19.

9:00/WNCN—Gershwin: Cto. in F; **Weber:** *Turandot*, Overture and March.

WQXR—Saint-Saëns: Sym. No. 3 in c, "Organ"; **Bach:** English Suite No. 4; **Stravinsky:** Violin Cto. in D.

Sat., July 27

10:00 a.m./WNCN—Mozart: Cto. for Oboe in C; **Clementi:** Piano Sonata in E-Flat, Op. 23.

WQXR—Weber: Horn Cto.; **Bax:** *Three Pieces for Small Orchestra*, "Irish Landscape."

11:00 a.m./WNCN—J. Haydn: Cto. for Trumpet in E-Flat; **Hertel:** Cto. for Trumpet No. 2 in E-Flat.

WQXR—Wren: Serenade for Strings; **Soler:** Cto. No. 3 in G for Organ and Harpsichord.

12:00/WNCN—Wagner: *Rienzi*, Ov.; **Rossini:** String Sonata No. 5 in E-Flat.

WQXR—Tchaikovsky: *Marche Slave*; **Mozart:** Trio Movement in d.

1:00/WNCN—Kodály: *Háry János*, Suite.

1:30/WQXR—Saturday Afternoon at the Opera. **Korngold:** *Die Tote Stadt*.

Cast: Neblett, Kollo, Prey, Luxon; conductor: Leinsdorf.

2:00/WNCN—Krommer: Cto. for Two Clarinets in E-Flat, Op. 35; **Vivaldi:** Cto. for Violin No. 9 in d, Op. 8.

3:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **Liszt:** "Hungarian" Rhapsody No. 9 in E-Flat.

4:00/WNCN—Schubert: Rondo for Violin in A; **Kabalevsky:** *Colas Breugnot*, Ov.

5:00/WNCN—Knechtel: Cto. for Horn in D; **Beethoven:** Twelve Contredances for Orch.

WQXR—J. Haydn: Qt. No. 6 in E-Flat, Op. 64; **Mozart:** Viola Qnt. No. 5 in D.

6:00/WNCN—Rachmaninoff: Prelude No. 5 in g, Op. 23; **J. Haydn:** Cto. for Horn No. 3 in D.

7:00/WNCN—Rimsky-Korsakov: *Capriccio Espagnol*, Op. 34; **Elgar:** *Cockaigne*, Ov., Op. 40.

9:00/WNCN—Berlioz: *Harold in Italy*, Op. 16.

Sun., July 28

10:00 a.m./WNCN—Castellnuovo-Tedesco: Cto. for Two Guitars, Op. 201; **M. Giuliani:** Grand Duo Concertante in A, Op. 85.

WQXR—The Cleveland Orchestra. **Shostakovich:** Sym. No. 7 in C, "Leningrad." Cast: Eldelmann; conductor: Levi.

11:00 a.m./WNCN—Ravel: *The Tomb of Couperin*; **J. Haydn:** Cto. for Flute and Oboe No. 4 in F.

WQXR—Mozart: Sym. No. 25 in g; **Bizet:** *Carmen*, Suite No. 1.

12:00/WNCN—Vivaldi: *The Four Seasons*, "Summer," Op. 8; **Falla:** Four Spanish Pieces.

WQXR—Beethoven: *Léonore*, Ov.; **D. Scarlatti:** Six Sonatas.

1:00/WNCN—The Chicago Symphony Orchestra. **Schubert:** Sym. No. 8 in b, "Unfinished"; Sym. No. 9 in C, "The Great."

WQXR—Balakirev: *In Bohemia*; **Mysliveček:** Sinfonia in G.

2:00/WQXR—Vaughan Williams: Cto. Grosso; **Rossini:** Qt. No. 2 in G.

3:00/WNCN—Tchaikovsky: *Eugene Onegin*, Dances, Op. 24; **Bach:** Cto. for Harpsichord No. 2 in E.

WQXR—Tchaikovsky: Sym. No. 2 in c, "Little Russian"; **Mozart:** Qnt. in A for Clarinet and Strings.

4:00/WNCN—C. Stamitz: Parthia No. 1 in B-Flat; **Durant:** Cto. for Strings, "La Pazzia."

WQXR—Ravel: *Rapsodie Espagnole*.

5:00/WNCN—Telemann: Qt. for Flute, Oboe, and Strings in G; **Vivaldi:** Cto. for Bassoon in g.

6:00/WNCN—Chopin: Etude No. 12 in c, "Revolutionary," Op. 10; **J. Haydn:** Suite for Winds No. 17 in E-Flat.

7:00/WNCN—Rachmaninoff: "Rhapsody on a Theme of Paganini," Op. 43; **Bach:** Viola da Gamba Sonata No. 3 in g.

8:00/WQXR—"Sunday Night Opera House." **Puccini:** *Tosca*. Cast: Scotto, Domingo, Bruson; conductor: Levine.

Mon., July 29

2:00/WNCN—J. Haydn: Cto. for Oboe No. 1 in C; **Rameau:** Cto. Grosso No. 6.

WQXR—Corelli: Trio Sonata No. 9 in f-sharp, Op. 2.

WNYC—The Vienna/Salzburg Festival. **Mahler:** Six Early Lieder; **Reger:** *Folk Song*.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 5 in D; **Beethoven:** Piano Sonata No. 13 in E-Flat, Op. 27.

WQXR—Shostakovich: *Festive Overture*.

4:00/WNCN—Vaughan Williams: *Fantasia on Greensleeves*; **Ponchielli:** *La Gioconda*, "Dance of the Hours."

WQXR—Brade: English Dances.

5:00/WNCN—Mozart: *Don Giovanni*, Ov.; **Handel:** *Water Music*, Allegro.

WQXR—Smetana: *The Bartered Bride*, "Dance of the Comedians."

6:00/WNCN—J. Haydn: Serenade in F; **Tchaikovsky:** *Marche Slave*, Op. 31.

7:00/WNCN—Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight," Op. 27.

WQXR—Tartini: Cello Cto. in A.

8:00/WNCN—Elgar: *In the South*, Ov., Op. 50; **Beriot:** Cto. for Violin No. 1 in D, "Military," Op. 16.

WNYC—Satie: *Jack in the Box*.

9:00/WNCN—Offenbach: *Gaite Parisienne*.

WQXR—The Boston Symphony Orchestra. **Mozart:** Mass in c. Cast: Mutter, McNair, Mentzer, Hadley, Ostendorf; conductor: Oliver.

Tue., July 30

2:00/WNCN—Danzig: Sinfonia Concertante in B-Flat; **Bach:** Partita No. 1 in B-Flat.

WQXR—Berners: Fugue for Orch.

WNYC—The Los Angeles Symphony. **Mozart:** Piano Cto. No. 15; **Shostakovich:** Sym. No. 8.

3:00/WNCN—Hummel: Cto. for Trumpet in E-Flat.

WQXR—Torelli: Trumpet Cto. in D.

4:00/WNCN—Reznicek: *Donna Diana*, Ov.

WQXR—Weber: *The Ruler of the Spirits*, Ov.

5:00/WNCN—Vivaldi: Cto. for Strings in c.

WQXR—Prokofiev: *Romeo and Juliet*, "Montagues and Capulets."

6:00/WNCN—Holst: *The Planets*, "Mars"; **Tchaikovsky:** *The Nutcracker*, *Divertissement*, Op. 71.

7:00/WNCN—J. Haydn: String Qt. in G, Op. 33.

WQXR—Rossini: Sonata No. 6 in D for Strings.

8:00/WNCN—Mozart: Cto. for Piano No. 6 in B-Flat.

WQXR—Tchaikovsky: Concert Fantasy for Piano and Orch.

WNYC—Arnold: Fantasy for Clarinet.

WFUV—"A Box at the Opera." **Verdi:** *La Traviata*.

TELEVISION

HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

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1 The Family Channel
1 Home Box Office
1 Lifetime
1 Madison Square Garden Network
1 The Movie Channel
1 Music Television
1 Nickelodeon
1 Showtime
1 SportsChannel
1 Turner Broadcasting System
1 Turner Network Television
1 USA Network
1 VH1

WED., JULY 24

7:30 p.m.
1 **Conan the Barbarian** (1982). John Milius, intellectual apostle of violence, turned the pulp-fantasy figure of Conan into a noble saint of force in this solemn pastiche of Wagner, Nietzsche, Curosawa, Eisenstein, and many others. Arnold Schwarzenegger, an intelligent man, is forced to play Conan as a glowing hulk. (2 hrs. 30 min.) If you're still in the mood, **Conan the Destroyer** (1984) will be shown Thursday at 8:00 p.m.; it's pretty dreary, but Grace Jones plays a very funny barbarian (2 hrs.).

8:00
2 **Police Squad.** The 1982 comedy series, which we have to thank for inspiring *Naked Gun* and the current *Naked Gun 2½*,

is back in circulation for six weeks. Leslie Nielsen stars as the moronically hilarious cop Frank Drebin. Tonight, a murder investigation reveals a secretary engaged in a lurid relationship with an orthodontist. (30 min.)

5 **Mr. Mom** (1983). This ground has certainly been trodden before, but Michael Keaton is dopey and lovable as the unemployed husband who becomes a mother from hell when his wife goes back to work. With Teri Garr. (2 hrs.)

13 **Evening at Pops—"Patti Austin/James Ingram."** The two singers hook up with the Boston Pops Orchestra, John Williams conducting. (1 hr.)

8:30
2 **Morton and Hayes.** Comedians Kevin Pollack and Bob Amara star in this new summer series as Chick Morton and Eddie Hayes, a straight man and a bumbler in the Abbott and Costello tradition. Rob Reiner introduces the show; tonight, Catherine O'Hara co-stars. (30 min.)

9:00
13 **Bali, Masterpiece of the Gods.** Richard Kiley narrates this profile of the tiny island and its unique civilization. (1 hr.)

USA Into the Badlands. Bruce Dern and Mariel Hemingway star in this new TV movie, an atmospheric telling of three short stories set in the Old West, with a good dose of the bizarre. (2 hrs.) Also shown Sunday at 7:00 p.m.

10:00
13 **Skyscraper—"Time and Money."** The second of a five-segment series about the financing, design, and construction of midtown Manhattan's Worldwide Plaza. (1 hr.)

49 **Bloodsports? Wildlife Management Under Fire.** Animal-rights activists and hunters go toe-to-toe about wildlife management. (30 min.) Followed, at 10:30, by **Endangered**, about Connecticut's threatened plants and animals. (30 min.)

A-E Living Dangerously—"Beneath Baffin Bay." Brrr. A team of scientists makes camp in the icy sea between Greenland and Baffin Island, drilling into the ocean floor to glean the planet's history and future. (1 hr.)

MTV Racism: Points of View. Musicians and others hold forth on the history and effects of racism. Queen Latifah is host; guests include Janet Jackson, Spike Lee, Arsenio Hall, David Byrne, and Paul Simon. (30 min.) Also shown Sunday at 9:00 p.m.

MIDNIGHT
11 **Far from the Madding Crowd** (1967). John Schlesinger's adaptation of the Thomas Hardy novel is exquisitely done, with Julie Christie as the beautiful English heiress who both teaches and learns the vagaries of love. (3 hrs. 30 min.)

THU., JULY 25

8:00 p.m.
7 **Peter Jennings Reporting: From the Heart of Harlem.** The ABC news anchor/reporter spends time with Arthur Mitchell's Dance Theatre of Harlem—a window on a middle-class black community and the effect of waning support for the arts. (1 hr.)

13 **Mystery!—"Rumpole and Portia."** Phyllida Erskine-Brown's new position involves a dubious responsibility: sitting in judgment on Rumpole. (1 hr.) Also shown at 9:00 on **21** and **49**, Friday at 9:00 p.m. on **60**, and Sunday at 9:00 p.m. on **61**.

USA The Shining (1982). A family of three (Jack Nicholson, Shelley Duvall, and Danny Lloyd) sign on as caretakers at a snowbound Colorado resort; their peace and love for one another are destroyed by visions, madness, ghosts, and violence. Stanley Kubrick's adaptation of Stephen King's best-seller is thrilling and eerie, if heavy-handed. (3 hrs.)

9:00
13 **The Sunshine Boys** (1975). Art imitated life as George Burns returned to the movies after a 35-year absence to star with Walter Matthau in Neil Simon's story about ex-vaudevillians who begrudgingly reunite for a TV special. Some very funny bits; Herbert Ross directed. (2 hrs.)

10:00
MAX The Unbelievable Truth (1990). A sharp little black comedy about a Long Island convict who returns to his hometown. (1 hr. 30 min.)

11:00
13 **The 90's—"The Streets . . . Music and People."** A look at street life, vintage 1991—the entertainers who draw crowds and the criminals who drive them away. (1 hr.)

12:05 a.m.
11 **A pair of haunting classics done well.** First, Spencer Tracy, Ingrid Bergman, and Lana Turner star in Victor Fleming's 1941 version of Robert Louis Stevenson's **Dr. Jekyll and Mr. Hyde**, horrific for sure, but cerebral, too. At 2:30, **The Picture of Dorian Gray**, Oscar Wilde would have loved Angela Lansbury's version of "Little Yellow Bird"; everything else about this Victorian chiller is terrific, too (2 hrs. 30 min.).

12:30 a.m.
4 **Latenight With David Letterman.** This is probably something not to be missed: Dave goes *mano a mano* with Wayne Newton. (1 hr.)

FRI., JULY 26

6:30 p.m.
6 **Mobile, by Alexander Caldwell.** A look at the creation of the artist's last major piece. (30 min.)

7:30
13 **The New York Yankees** play the **California Angels** at home tonight and again on Saturday afternoon. The broadcast on Saturday begins at **noon** with the Old Timers Game and tributes to DiMaggio, Larsen, Maris, et al. The Yanks' next opponents are

the **Oakland A's**, who play at the stadium Monday and Tuesday, both nights at 7:30 p.m.

8:00
13 **The Secrets of Love.** Jimmy Smits, Sally Jessy Raphael, Matt Dillon, Ally Sheedy, Arsenio Hall, Maury Povich, and Jean Le Clerc talk about their love lives. (1 hr.)

A-E A Midsummer Night's Sex Comedy (1982). Woody Allen's lush, pretty, but self-conscious attempt at classical farce. In the early 1900s, three well-dressed couples come together and then split apart, only to pair off in new combinations. With Allen, Tony Roberts, José Ferrer, Julie Hagerty, Mary Steenburgen, and Mia Farrow. (2 hrs.)

9:00
11 **Cujo** (1983). In which it is proven, courtesy of Stephen King's story, that a garden-variety mad dog is every bit as scary as, say, exploding cyborgs. (2 hrs.)

10:00
13 **The New York Mets**, in the middle of a West Coast trip, play the **San Diego Padres** tonight and Sunday at 4:00 p.m. Next, it's off to Chavez Ravine to meet the **Los Angeles Dodgers** on Tuesday at 10:30 p.m.

11:00
13 **New Television.** Three short pieces: "Coffee Coloured Children," Ngozi Onwurah's memory piece about growing up as a biracial child in England; "The Elder," based on Purcell's aria "When I Am Laid in Earth"; and Andrew Moore's "Nosferatu," a meditative work of images from ancient Europe. (30 min.) Also shown Monday at 10:00 p.m. on **61**.

MIDNIGHT
11 **Night Rap.** Joe Farago and Martin Lewis star in the comedy series that spoofs TV news broadcasts. Tonight, Mel Brooks is a guest on a segment about political correctness; also, an examination of Gulf War victory-fatigue syndrome. (30 min.)

SAT., JULY 27

8:00 a.m.
11 **A nice little Mae West film fest.** First, the terrific comedy **I'm No Angel** (1933), in which the forthright West tries to snag Cary Grant. At 9:30, **Go West, Young Man** (1936), with West playing a movie queen stuck in the boondocks; she resorts, of course, to wooing the local talent. At 10:45, West and W. C. Fields in **My Little Chickadee** (1940), a delicious stew of dirty talk and slick gags. Finally, at 12:15, **She Done Him Wrong** (1933), the adaptation of West's Broadway show, in which Cary Grant is invited to come up and see her sometime (1 hr. 15 min.).

9:00 a.m.
13 **Bookmark.** Lewis Lapham leads a conversation about "The Gulf War Reader," a new collection of essays and articles. (30 min.)

12:05 p.m.
13 **The Sea Wolf** (1941). Michael Curtiz's supremely taut and entertaining picture based on Jack London's story about a heartless sea captain. With Edward G. Robinson, John Garfield, Ida Lupino. (2 hrs.) Also shown Tuesday at 12:50 a.m.

12:30
7 **AFC-NFC Hall of Fame Game.** It can't be. But it is: The football season cometh (see also Sunday at 1:00 p.m. on **4**). The preseason begins with the **Detroit Lions**, led by Barry Sanders and Rodney Peete, against smiling John Elway and the **Denver Broncos**.

13 **Dangerous Encounter: When Others Light Up.** Is secondary smoke from cigarettes truly a grave danger? U.S. Surgeon General Antonia C. Novello says yes. (30 min.)

6:00
13 **Dancing all night here, starting with Dance in America—Bob Fosse: Steam Heat,** a profile of the influential dancer/choreographer, a favorite

TELEVISION

of both Hollywood and Broadway. At 7:00, the broadly talented Tommy Tune salutes another late great in **A Tribute to Fred Astaire**. Rita Moreno turns up at 8:00 as host of **Championship Ballroom Dancing 1991**, providing step-by-step commentary for Latin and Modern dancers. At 9:30, **Swing Time**, George Stevens's 1936 picture starring Fred Astaire and Ginger Rogers, both in tip-top form. Best scene: Astaire's classic "Bojangles of Harlem" number. (Also shown Sunday at 6:00 p.m.) The evening concludes with **Grand Central Dances at 11:15**; this documentary lets Merce Cunningham, Lucinda Childs, Philippe Petit, and Michael Moschen do their thing in Grand Central Terminal (30 min.).

8:00
2 The Big Easy (1987). Romance and justice in New Orleans, "the Big Easy," where bribery is a way of life. Dennis Quaid plays a mildly corrupt cop and Ellen Barkin is a proper assistant district attorney. They fall in and out of bed, and together they track down two killers. The balance between the two stars is perfect, and director Jim McBride gives them plenty of room. (2 hrs.)

FAM **Zombies of the Stratosphere** (1952). A two-hour movie stitching together the old ten-minute Saturday matinee serials. The Interplanetary Patrol does its best to keep the Martians (who include a young Leonard Nimoy) from wrecking the Earth's orbit.

8:05
1BS **Where Eagles Dare** (1969). Richard Burton, Clint Eastwood, and Mary Ure star in this swell modernization of the Republic cliff-hanger serial. Burton leads commandos posing as German soldiers, parachuting in to rescue an Allied general (or is he?) from a Nazi fortress. (3 hrs.)

9:00
HBO **World Championship Boxing**. Pernell "Sweetpea" Whitaker, undisputed lightweight champ, takes on the undefeated European fighter Poli Diaz. Also, in a non-title fight, Michael Moorer, in his second fight as a heavyweight, battles top-tier contender Alex Stewart. Jim Lampley, Larry Merchant, and George Foreman do the talking.

SHO **Witness** (1985). A Philadelphia homicide detective (Harrison Ford) hides out on an Amish farm to protect both himself and a young Amish boy who has witnessed a grisly murder. The most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. Kelly McGillis is the young Amish widow the detective falls in love with. Peter Weir directed. (2 hrs.)

10:00
FAM **The Future: Then and Now**. A look at the history of prognostication and at some of the more humorous failed forecasts. (1 hr.)

10:30
4 Later With Bob Costas. Costas's half-hour talk show makes its prime-time debut, showing highlights from a four-part interview with Mel Brooks, who holds forth on love and marriage, comedy, and life. The entire interview will be shown four nights running starting Monday, at the program's regular time, 1:30 a.m.

SUN., JULY 28

10:35 a.m.
1BS **The Adventures of Robin Hood** (1938). Robbing the rich, helping the poor, wooing Olivia de Havilland, besting Claude Rains, and whumping Basil Rathbone, Errol Flynn is perfect in a nearly perfect adventure picture. Even the score soars. Michael Curtiz directed. (2 hrs. 10 min.)

1:00 p.m.
4 American Bowl '91. The American Bowl, played in London's Wembley Stadium, pits last year's Super Bowl losers, the **Buffalo Bills**, against the perennial underachieving **Philadelphia Eagles**.

2:00
7 Tour de France. The torturous, magnificent race ends on the Champs Elysees in Paris today. Will Greg LeMond, the only American in history to win—and three times, at that—have a shot? (1 hr. 30 min.)

TNT **Boys Town** (1938). There's no such thing as a bad boy, maintained Father Flanagan, but Mickey Rooney came pretty darn near. Corny? Perhaps—but rousing, too, with Tracy in an Oscar-winning performance as the reforming, believing priest. (2 hrs.)

3:00
5 The Warriors (1979). Walter Hill's fantasy of gang wars in New York is a choreographed, electrically brilliant ballet of violence and pleasure. Not to be taken seriously for a minute, but its energy is intoxicating. (2 hrs.)

3:30
7 Senior Open Golf Championship. Live coverage of the granddaddy of the granddaddy tournaments, live from Birmingham, Michigan.

7:00
6 The Most Dangerous Game (1932). Richard Connell's extraordinary short story was told on film many times, and this may be the best. Count Zaroff, big-game hunter and proprietor of a remote island, is most accommodating to his shipwrecked guests—until he turns them loose as prey. Joel McCrea, Fay Wray, and Leslie Banks star. Grisly. (2 hrs.)

8:00
13 The Nature of Australia—A Portrait of the Island Continent: The Sunburnt Country. The Australian outback is deathly dry, but the names of its inhabitants aren't: rabbit-eared bandicoots, stumped-tailed skunks, and thorny devils. Wear protective gear. (1 hr.) Also shown at 9:00 on 21.

4-5 **Naked**. Hollywood. The debut of the much-talked-about BBC documentary (shown in six segments), which has promised to show Tinseltown as irrevocably shoddy and corrupt. Among the interviewees are Arnold Schwarzenegger, Michael Ovitz, and Robin Williams. Tonight, "The Actor and the Star." (1 hr.)

8:30
7 A View to a Kill (1985). A slack, rather disorganized James Bond picture starring Roger Moore, Christopher Walken, and Grace Jones, which is occasionally stylish enough to entertain. (2 hrs. 40 min.)

9:00
2 Angel of Death. A 1990 TV movie starring Gregory Harrison, Jane Seymour, and Brian Bonsall in a story about an illiterate escaped con who works his way into the life of a woman and son whose picture he once saw while in prison. (2 hrs.)

10:1 **Claudius—"Zeus, By Jove!"** Caligula, with Tiberius just dead,

proclaims himself both the new emperor and a god. Part 9 of 13. (1 hr.) Also shown at 10:00 on 49, at 11:30 on 20, and Monday at 9:00 p.m. on 50.

9:30
13 Ladykiller. A special about a fugitive who is, according to many sources, the most wanted man in America: a serial killer who has eluded police for sixteen years. In the mold of *America's Most Wanted*, the program will encourage tipsters to phone in. (30 min.)

10:15 **Ready Steady Go!** The Rolling Stones are the stars of this episode of the great sixties British rock-and-roll TV show. (30 min.)

11:00
13 Independent Focus. A batch of short innovative films: Connie Champagne's comic vignettes about modern life; a biography of an illegal-waste hauler; and a look at the fantasies and realities of baseball through the eyes of a feminist. (2 hrs.)

3:50 a.m.
13 Alibi Ike (1935). If Ring Lardner and Joe E. Brown float your boat, *Alibi Ike* is well worth staying up for. Olivia de Havilland and William Frawley also star in this comedy about a baseball galoot. (1 hr. 30 min.)

MON., JULY 29

8:00 p.m.
5 The Adventures of Robin Hood (1938). See Sunday at 10:35 a.m. (2 hrs.)

9:00
13 Two of America's greatest voices, back to back. First, American Masters—"Sarah Vaughan: The Divine One," a profile of a singer whose raw talent was eclipsed only by her power of invention. (Also shown at 10:00 on 60.) At 10:00, **Frank Sinatra, the Voice of Our Time**, in which host Mel Torme takes a look at the lengthy and often spectacular career of Hoboken's most treasured export (1 hr. 5 min.).

10:15 **The King and I** (1956). Terrific adaptation of the Rodgers and Hammerstein musical, with Deborah Kerr as the widowed teacher and Yul Brynner as the imposing king. Among the winning songs: "Hello Young Lovers," "Getting to Know You," "Shall We Dance." (2 hrs. 30 min.)

10:00
13 The Nature of Things. An anthology of

the first 30 years of the often frivolous nature program, with host David Suzuki. (1 hr.)

11:05
13 Alive From Off Center. A pair of short films—"Theory of Achievement" and "Ambition"—representing the TV debut of writer/director Hal Hartley, acclaimed for his simple yet forceful observations of the animal that is modern man. (30 min.)

2:00 a.m.
11 The Little Drummer Girl (1984). George Roy Hill's film is efficient and competent, if not as thrilling as the John le Carré book. Diane Keaton stars as an actress of pro-Palestinian views who is kidnapped and then recruited by Israeli intelligence agents. With Klaus Kinski, who is miscast, and Yorgo Voyagis. (2 hrs. 30 min.)

TUE., JULY 30

2:00 p.m.
13 Pavarotti in the Park. A live concert from London's Hyde Park, celebrating the tenor's 30 years at the top. Accompanied by flutist Andrea Griminelli, the Philharmonia Orchestra (conducted by Leone Magiera), and a 120-voice chorus, Pavarotti sings arias from *L'Africana*, *Rigoletto*, *Pagliacci*, and more. (2 hrs.; may run over.) Shown on tape at 8:00 on 13 and 21 (2 hrs. 30 min.).

8:00
5 Bachelor Party (1985). Goofy comedy in which a young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. (2 hrs.)

9 The Deer Hunter (1978). A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and self-destructive savagery of the Vietnam War. Though it's often muddled, Michael Cimino's film is ambitious and worth seeing. With Robert De Niro, Christopher Walken, John Savage, John Cazale, and Meryl Streep. Shown in two parts, each two hours long: tonight and Wednesday, also at 8:00 p.m.

9:00
2 The Diamond Trap. An easygoing 1988 TV adventure movie worth a look for—if nothing else—its bizarre cast: Brooke

Shields, Howard Hesseman, Ed Marinaro, and, as a Scotland Yard detective, Twiggy. (2 hrs.)

10:00
13 P.O.V. The non-fiction film series has two offerings tonight: Immy Humes's *A Little Vicious*, about an odd love triangle between dog, owner, and trainer, and *Where the Heart Roams*, George Csicsery's look at Barbara Cartland and the oh-so-odd world of the romance novel. (1 hr. 30 min.) Also shown at 10:30 on 13.

SHO **Betsy's Wedding** (1990). Alan Alda wrote, directed, and stars in this so-so picture about a loving father who tries wild schemes, some outside the law, to give his daughter the perfect wedding. With Molly Ringwald, Ally Sheedy. (1 hr. 45 min.)

10:10
13 Jungle fever, as it were. First, Glenn Ford and Sidney Poitier star in **The Blackboard Jungle** (1955). Evan Hunter's gritty story of a frustrated teacher trying to make a difference in a tough high school. At 12:20, **The Asphalt Jungle** (1950), John Huston's minor masterpiece of mood and suspense, about jewel thieves being tracked down following an elaborately schemed heist. With Sterling Hayden, Sam Jaffe, Louis Calhern, Jean Hagen, Marilyn Monroe, and Marc Lawrence (2 hrs. 25 min.). Note: If you can turn the color off on your set, do; both of these great-looking black-and-white pictures have been Turnerized.

10:20
1BS **Shoot the Moon** (1982). Albert Finney, a successful sportswriter, and Diane Keaton, his wife of fifteen years, part, having simply run out of gas. But a thousand odd feelings and obligations, as well as their four daughters, hold them together. An intimate and great comedy of raw nerves, hostility, and sympathy. With Dana Hill, Alan Parker directed. (2 hrs. 30 min.)

1:00 a.m.
7 Movie, Movie (1978). Stanley Donen's engaging and loving parody of a thirties double feature replete with coming attractions. There's a boxing yarn and a Busby Berkeley-like extravaganza; the actors include George C. Scott, Harry Hamlin, Eli Wallach, Ann Reinking, and Art Carney. (2 hrs. 15 min.)

SPECIAL ADVERTISING SECTION REAL ESTATE REPORT

ONE-BEDROOMS

There are always more one-bedroom apartments available for rent than any other type of unit, say real-estate professionals. And these units, which were popular with investors in the late-1970s and 1980s, range more widely in price, size, and quality than any other category of apartment.

According to Brenda Spencer, whose rental agency, Spencer Realty, specializes in finding places for new arrivals to New York, it is now possible to find a small one-bedroom apartment (around 500 square feet) in a walk-up building on York Avenue for as little as \$800 per month. The largest one-bedrooms are 900 to 1,100 square feet, and may

cost more than \$3,000 per month in a top, full-service building with a prime location.

At the Lucerne on East 79th Street, a new rental building owned by Glenwood Management, a 16th-floor one-bedroom apartment rented for \$3,200 per month not long ago. The unit featured two marble baths (one with a whirlpool tub), a 20-foot-long terrace, and free use of the health club and 55-foot pool.

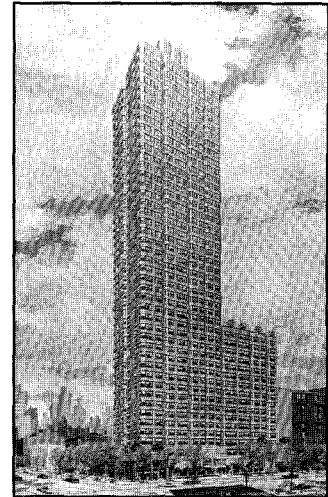
Other one-bedroom rentals available around town include a 525-square-foot penthouse duplex at West 82nd Street for \$1,100 per month, a 1,000-square-foot apartment in a brownstone on East 35th for \$1,600, and an 825-square-foot unit at Trump Palace, on

East 69th Street, for \$2,450.

"In general, there are more apartments for rent now than at any time in the past decade, and that means an abundance of one-bedrooms to choose from," says Nancy Packes, whose rental agency, Feathered Nest, compiles statistics on thousands of Manhattan apartments and recently completed a study of rentals for the first half of 1991.

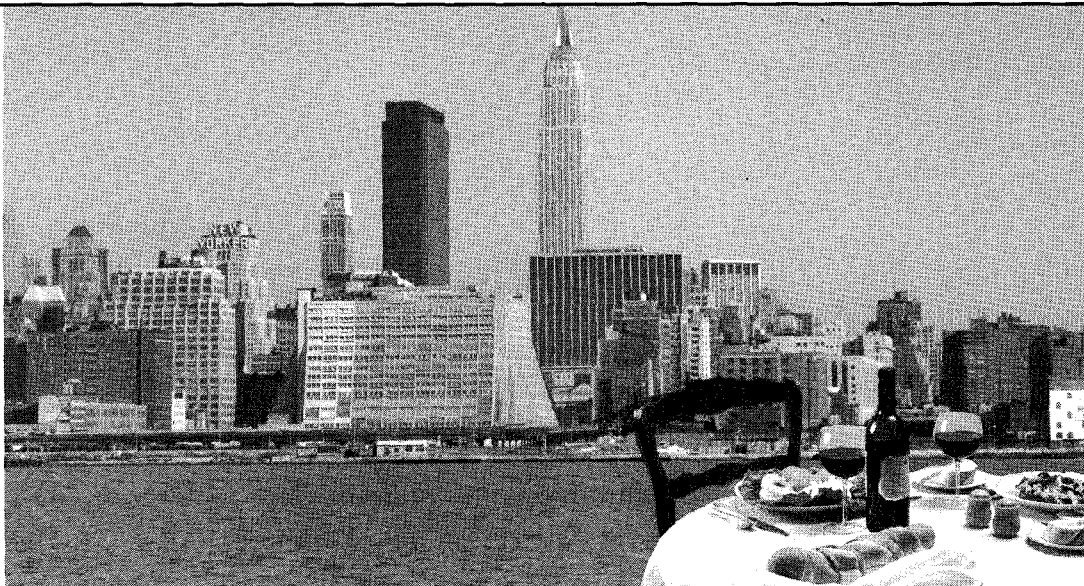
"While there are still some price declines in lesser-quality buildings," says Packes, "in the real heart of the market there is no drop in any of the numbers for the first time since 1988." She takes this as a sign that the market has bottomed.

According to the Feathered Nest study, the average price for a rent-stabilized, one-



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bedroom apartment in an East Side doorman building peaked at \$1,875 per month in 1988. After two years of price



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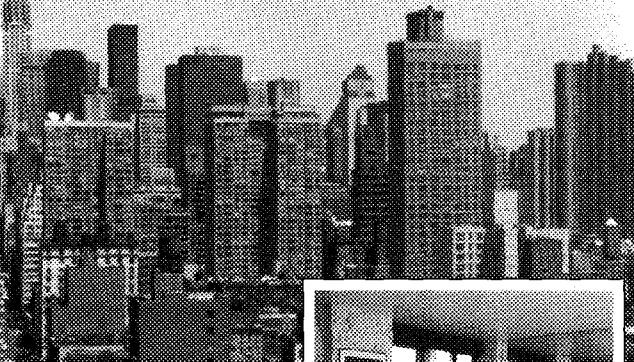
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declines, the average slipped to \$1,675 per month in 1990, which has held steady for the first half of this year.

The average price for an East Side nonstabilized, one-bedroom unit in a doorman building fell from a market peak of \$2,000 per month to \$1,775 last year, which has also held firm. East Side, non-doorman buildings and West Side buildings, in general, have continued to experience price declines of roughly 3 to 9 percent, however.

It will take some time to absorb all of the existing product, Packes says, but "given the lack of new construction, the real-estate market is poised to take off. If we don't have a major financial debacle, prices will begin to rise again," she asserts.

Brenda Spencer reports that in her particular niche of the market, both owners and prospective tenants are becoming more flexible and willing to deal with each other.

It is not uncommon for landlords to forgive one or two months' rent, or cover some portion of the agency fee. In addition, owners are more willing to do work on an apartment, and renters are more willing to forgo such work if it means they can get the

unit they want at a lower rent.

Another important feature of the current rental market is that an increasing number of landlords are willing to apply some portion of rent to a future purchase, says Spencer.

The availability and pricing of these basic units are an index of the current state of the real-estate market.

Surveying downtown possibilities, she says that the best deals are still generally available on the far West Side (by the Hudson River) and in the East Village.

"The central Village around NYU and lower Fifth Avenue is much in demand and prices are pretty firm. Rentals in Battery Park City are also doing very well," she says, despite the highly publicized difficulties in selling some of the new units, which have resulted in auctions.

"One-bedrooms with a river view there average about \$1,425 per month. It's new construction and you face the Statue of Liberty, so relatively speaking, you get more for your money," Spencer concludes. •

JUST RENTED

Upper East Side

**Studio \$800 mo.
519 East 78th Street**

2-room, 400-square-foot apartment in pre-war walk-up building; 1 bath.

Rental agent: Spencer Realty

Upper East Side

**3 Bedrooms \$5,000 mo.
179 East 71st Street**

5-room, 2,000-square-foot pre-war duplex in brownstone; 2 baths, terrace, 3 fireplaces.

Rental agent: Feathered Nest

Battery Park City

**1 Bedroom \$1,225 mo.
2 South End Avenue**

3-room, 600-square-foot new condominium; 1 bath, doorman building with health club.

Rental agent: Spencer Realty

Upper West Side

**4 Bedrooms \$9,200 mo.
279 Central Park West**

7-room, 2,845-square-foot penthouse duplex; 5.5 baths, terrace, spa bath, high ceilings.

Rental agent: Feathered Nest

Upper West Side

**2 Bedrooms \$2,100 mo.
225 West 80th Street**

4-room, 1,300-square-foot pre-war apartment; 2 baths, renovated kitchen, original woodwork, elevator building.

Rental agent: Spencer Realty

Midtown East

**5 Bedrooms \$5,000 mo.
234 East 19th Street**

9-room, 3,600-square-foot, 4-floor brownstone; 3 baths, 3 fireplaces, terrace, garden, double living room.

Rental agent: Feathered Nest



TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** \$32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties Department**, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT/HOUSE Exchange

Month of Oct—I want to rent, or trade for 4 acs Santa Barbara estate (couple only), 1- to 2-BR apt, 5th to Park (betw 60th & 80th). Bank refs. **805-965-2408 • Wayne**

SUBLET

E. 70's—Any 3 or 4 days a wk only. 1-BR, lux, river vu. 212-288-3882; 609-487-8329

Riverside Dr.—Semi-furn, lrg, sunny 5 1/2 rms, \$2100/mo. Avail Sept 1. 607-538-1210

COOPERATIVE/CONDO Manhattan

Foreclosures! Bargains!—East/West Side. Details & Prices - 431-1338. CLC Bkr

COOPERATIVE/CONDO Westchester

White Plains—Fully furn, designer decorated 1-BR condo. Drmn, garage, health club. \$254/mo, charges. \$165,000 - 10% all cash discount. **914-428-6534 • leave msg.**

HOUSE Queens

Dine Under The Stars—Mint contemp. Bayside home, 3 BR, den, 2 1/2 bth, skylite, Many xtras. \$400K. Owner: 718-465-4807

HOUSE Connecticut

Greenwich, CT—Charming Tudor cottage, 2-BR, skylit loft, LR, EIK, gar, Indry. Nr town, train. \$1750/mo. **203-629-2039**

HOUSE Maine

Peaks Island—4-BR, yr-rnd, 15 min ferry commute to Portland \$150K 207-774-4063

COMMERCIAL PROPERTY

NYC • W. VILLAGE • 1-STORY 44'x92'x24'(h). No columns, street access drive-in, sound-proof, full elec. set-up for film/sound stage. 1,500 SF offices, many uses. Zoned comm./res. - with 20,000 SF buildable "as of right". \$950,000. 212-941-1441 owner or FAX: 212-941-0596

COUNTRY PROPERTY For Sale/Rent

Waterfront Estate For Sale - Incomparable Water Vus—Reduced by \$553K! Gated CT 6-acre on pvt river. 80 min NYC. 14 rms (2/3 furn), tennis ct, pool. \$895K - Neg. If Quick Sale. Owner - 212-689-4085

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5-ACRE ISLAND

Central water/sewer-approved subdivision for 19 units - 10 mi. from Saratoga. \$350K. **ROOHAN REALTY • 518-587-4500**

Gentlemen's Horse Farm—Near Roscoe, NY. 2 hrs GWB. 85 acs, Contemp. home, Great Rm, fplc, 2 ponds, hot tub, 5-car gar, caretakers apt - now rented for \$300/mth - pays all taxes. Reduced to \$395K. Owner will finance. Call **Arnold: 914-482-4783**

Catskills—Artist's restored church/rectory. Original details. 6,000 SF. Comm/Res. \$1000/mo or sell \$240K. **607-538-1210**

CORNWALL, CT—Build your country home on 6-acre wooded hillside. Long vus, privacy, stone walls, road frontage, a mile from Mohawk Mtn ski area. \$95K, by owner: 212-888-1030/wknds: 203-672-6982

VACATION HOME For Sale

E. Hampton • Occupy Alt. Wks—Beaut. furn contemp. 3 BR, 3 bth, lg LR, DR, EIK, fplc, deck, skvlites. \$130K. 212-876-8565

VACATION HOUSE Wyoming

TETONS—Secluded lux furn solar home on 4 acs. 4-BR, 2-bth, amazing vw, ski nearby. \$800/wk. \$2,500/mo. **212-721-2280**

SUMMER RENTAL

Westhampton—2-BR, \$1500/per. Avail 7/22 - 9/15. 2 bth, EIK. 212-879-9595

FLORIDA REAL ESTATE

Boca Raton, FL—Several brand-new, lux closeout properties at bargain prices. Call **RON BACHRAD** at Arvida: **800-225-7845**

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** \$33.00 per line, one-time ad; \$31.00 per line, four-time ad; \$30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add \$25.00 for NYM Box Numbers. Display Classified ads are available at \$465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section**, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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BED & BREAKFAST Massachusetts

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BED & BREAKFAST New York

Gracie Inn • Hotel—Apt. E. 81st & York. Bkfst incl. \$79-\$175/night. 212-628-1700

A Manhattan Hotel Alternative—Private apts from \$90 per day. 212-206-9237

B & B—Ultra lux, E. 80's. From \$85/night. Exclusive neighborhood. 212-879-2276

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...TRAVEL...TRAVEL...TRAVEL... Reach Over 1.6 Million Readers Who Love To Travel! Call 212-643-6500

Continued on next page.

TRAVEL

Continued from previous page.

INNS & LODGES New York

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Strictly Personals is a weekly feature. Cost is \$31.00 per line, 2-line minimum. Approximately 36 characters equals 1 line. Limited abbreviations. Add \$25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of \$50.00) and all other *Strictly Personals* ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. Phone response line is open for 4 weeks after ad is published. To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published. Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Very Pretty Brunette—Articulate, bright, down-to-earth woman, 49 - enjoys the arts, country jaunts, travel and much more. Seeks an intelligent, warm-hearted man with sense of humor to share friendship, hugs and laughter and a lasting relationship. 9706 ☎

Nerd/Jock—33, intense, cute, curious, talkative - seeks bright, energetic, creative no-smoke beauty who ain't afraid of much. Big note/small photo. 9721 ☎

Beauty And Brains—33, NYC professional woman - enjoys sun, fun, travel, French films and food. Seeks handsome, educated, grown-up male, 30's, for summer love and lasting relationship. Note/photo/phone. 8425 ☎

Passion For Life—Handsome male, international corporate executive, successful, bright, educated, articulate - seeks warm, cultured, nonsmoking, health-conscious, beautiful lady, 34-45, who desires the ultimate relationship of kindness, caring and trust. I will make your dreams come true...and you will be my dream come true. We will share heart and soul in the epitome of a loving relationship with your highest expectations fulfilled. I am a young 52, 6'2", sincere, athletic, healthy, highly principled, Jewish (not religious). Photo essential. 6837 ☎

Frankly Fabulous Female—Manhattan, 50's, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65, please. 8431 ☎

My One Wish—Kind, thoughtful, honest, emotionally giving, tall, dark, handsome restaurateur, 36, will consider himself lucky if one special, loving, sincere, adventurous, feminine, cultured woman, beautiful in/out, with a smiling voice, who is ready to begin a life/family together forever, would let him know. 9690 ☎

Very Successful (Company President)—Not bad-looking, intelligent, humor, people person, warm, but strong! 59 years old. Appropriately very high standards. Wife deceased after many happy years. Brief note/recent picture a must. Age 38-49 only, please. 6859 ☎

The Best Is Yet To Be—Pretty, smart, kind Jewish female, seeks a caring, never-married man, 38-46, for a lifetime of hugs and lots of other good things. 9698 ☎

One Glass Slipper—Recently found by an incurably romantic, scintillating, sweet president of large corporation - quite handsome, princely type, with heart of gold/body of steel - 30's, humorous, (comp)-passionate spirit, fit, tall, wildly successful. Seeks sincere, beautiful damsel under 37. Reply requires photo. 6854 ☎

Brilliant, Handsome—27, Ivy, MBA, seeks society woman, to 45. 6846 ☎

Lieutenant - FDNY—41, never wed, 6'3", dark, handsome, ex-football jock, still muscular, fit, big heart, genuine. Seeks Christian, 5'7"-5'10", slim, natural blond - for marriage, kids, to 33. Photo. 8448 ☎

I'm A 41-Year-Young—Very athletic, 5'4", 124 lb woman. Snowboard, windsurf, skis, mountain bike, weight train, sing, play piano, guitar, has great career. Seeking a considerate, affectionate, romantic, nonsmoking, athletic man, 30-45, with a great laugh, similar interests, who loves cats and isn't afraid of the 'M' word. Note/photo/phone. 6829 ☎

Top Cat Seeks Fabulous Feline—Tall, good-looking Jewish professional, 36. Purrs easily. Loves city prowls, country romps, cozy evenings. Seeks cute, funny lady for frolicsome, lasting relationship. Note/photo/phone. 9701 ☎

Circle This Ad—45, 5'10", 180. Likes restaurants, sarcasm. Dislikes many things. Seeks very pretty lady, 34-40, nonsmoker. Note/photo/phone. 8412 ☎

Warm, Witty, Communicative Man—Seeks shapely, sharing, down-to-earth she, 40's. NJ/NY. 8429 ☎

SEND A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS
New York Magazine, Box # _____
P.O. Box 4600
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Blond, Blue Eyes, 5'8", 48—Looking for a kind gentleman for good company, dancing, laughing and talks. Note and photo. Will send same. 6818 ☎

45-Year-Old, Attractive Physician—Looking for one special woman with the freedom and need to share spontaneously and to enjoy the moment. I'm financially secure, retired and have lots of free time to enjoy my many interests, energy and creativity. If you are voluptuous, fun, impulsive, irreverent, creative and have that essential animal visual attractiveness, then you can look forward to sharing one exciting and complete relationship with the same kind of man. Letter/photo. 9722 ☎

Environmental And Civic—Male, attractive, athletic, outdoors, 44, never married, nonreligious, developing Judaic interests. Seeks similarly focused female in 30's, for marriage and family. 6823 ☎

Jewish/Greek Man, 36, Queens—Sing, guitar, piano, single, cute, funny. Partner in family landlord real estate business. Because of free time, back in college - pre-medical, sophomore. Seeking woman, age 18-36, Queens/LI/the City/Brooklyn, for sharing mutual interests, long talks, cooking, quiet evenings, new movies, long drives. 9712 ☎

Bright, Vivacious, Warm, Generous—Professional. First time doing this and nervous - but you-can't-get-on-base-if-you-don't-get-to-the-batter's-box, divorced, Jewish, nonreligious, nonsmoking, 41. Enjoy music, outdoors, sports, sense of humor, children. Looking for same in a man. Note/photo/phone. 8447 ☎

Pretty, Brainy Damsel—Seeks shiny knight for gentle jousting and who knows?... 48-60, 5'8" plus. 8451 ☎

Single Jewish Female—Young 34, attractive, slim, genuine, nonsmoking professional - seeking attractive, single Jewish male, 28-40, with similar qualities. Note/photo. 9708 ☎

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Handsome, Hilarious, Wholesome—Public relations executive, 39, Morris County, NJ area, MA in English from Chicago, 6', 175 lbs, runner, reader, music lover. I seek sensual and sensuous, well-read, mature, very attractive woman, 28-40, African-American, Asian or white, Jewish or Christian, but sense of humor a must. You are trim, athletic and well-proportioned. No anorexics or bulimics, please - and if you smoke, save your 29 cents. Note/photo/photo. 8432 ☐ ☎

Enchanting Lady Of Vision—Fire and compassion, seeks full-blown spiritual man with pure heart, 35-45, for in and out of body experiences. 9586 ☐

A Lot, A Lady; A Touch Of Little Girl—This quite attractive, quite bright, Jewish Westchester woman is romantic but also genuine; has an active sense of humor but a serious sense of humanity as well; loves city and country, work and play. I seek a decent and decent-looking Jewish professional or businessman, 5'10" plus, 44-52, with similar qualities, who hopes to love and be loved wholeheartedly! Phone or note. Photo appreciated. 8435 ☐ ☎

Very Handsome Federal Attorney—32, 5'11", dark hair/eyes, healthy, secular. I enjoy dining, reading, country roads, city lights. Seek attractive female friend, 20-34. Trade photos? POB 2153, NYC 10108

Jewish Male—Green eyes, good-looking, successful president of own company, 29, 5'6", too busy to bar-hop. Hope that sexy, funny, affectionate and very special female is reading this right now. Photo a must. 6821 ☐

Full Of Life—Sophisticated lady, three grown children. Would like to meet a witty, down-to-earth man - 55-65, nonsmoker - to enjoy life with. Note/photo please. 9715 ☐

Sassy Manhasset Attorney—Blond hair, blue eyes, 57, 5'10". Seeks a man 55 plus, 5'8" plus, of considerable culture and eclectic interests to provide appropriate companionship - namely a shared interests in athletics, theater and art. Handwritten note/photo to 1543 ☐

I Want To Be Your Teddy Bear—Handsome, warm educator - cultured, sexy, 5'10", athletic and 40. Seeks forever partner with inner/outer beauty. 6852 ☐

Do You Like...—Beach, boating, tennis and lots of affection in the summer? So do I. Like music, dance, the arts and more affection in the winter? So do I. If you are a gent in his 60's, financially secure, as I am, I'd like to meet you. 6843 ☐

Upbeat, Cheerful, Attractive—Professional, single white Jewish female, 27. Enjoys traveling, skiing, baseball, movies, margaritas, eating out and quiet evenings at home. For laughter, romance and more, send note and photo. 9711 ☐

Gay White Male—Professional, 38, attractive, healthy, stable. Enjoys swimming, reading. Seeks counterpart. 6816 ☐

Attractive, Athletic, Slim Jewish Male—NJ, successful and professional, into communication and feelings. If you're similar, I'm worth it. So write now! Note/photo/phone. 6820 ☐ ☎

Divorced Greek-American—Successful businessman, late 40's, 5'5", seeks special female for lasting relationship. 6822 ☐

Efflorescent, Very Pretty, Bright—Slim, 50, seeks man, funny and smart. 6847 ☐

East Side Woman—Elegant, slender, amusing, seeks successful Manhattanite, 60's-70, to share enjoyable times. 9700 ☐

Classy City Empty-Nester—Prefers country life with lots of tennis, golf, sailing, jogging and skiing. I am 44, Christian, tall, thin, attractive, well-educated and successful. 6844 ☐

Demented Office Prisoner—Yearning for sanity through companionship with the opposite sex. Hoping to be rescued by courageous lady so that together we can share the pleasures of our newly found freedom. I am self-assured, successful, 5'10", good-looking and in my 40's. A photo is requested so that I can recognize when you come to spring me. 6841 ☐

I Would Like To Meet—A young, beautiful model. I am a very nice-looking, single white male in my 40's. I'm very athletic and have a great sense of humor. I love theater, films and sports, and travel. I possess all the luxuries of life, including beach house, town house...and would like to share it with a beautiful woman. Let's exchange photos. 9709 ☐

Modest Guy—Soft-spoken physician, 36, with good looks, great body, dry sense of humor. Loves outdoors, rock climbing, classic rock. Seeks down-to-earth woman with adventurous spirit. 6865 ☐

Warm, Handsome—Jewish male, 31, 6'2", JD/MBA, marriage-minded - seeks slim, highly intelligent Jewish female in her 20's to share life. Photo please. 8434 ☐

Incredibly Handsome Jewish MD—29, with cure for lonely heart, seeks angelic beauty to share it with. Photo. 6863 ☐

Something Wildly Terrific—Handsome, successful male executive, 5'11", very fit, playful yet serious about meeting one special gal, 25-40, who is smart, pretty, passionate and maintains a very slim and well toned body. Note/Photo. 9694 ☐ ☎

Lifetime Partnership Wanted—Attractive, educated professional male, 39, 5'6", slim. Looking to share a lifetime with a special, interesting and open-minded woman. If you are warm and compassionate yet possess an inner strength, have a sense of humor dipped in sarcasm, love children and animals, enjoy music and sports and romantic walks, then you are the woman I am writing this ad for. Please send your phone number and a recent photo. Take a chance. It might just be fantastic. 6848 ☐

Are You Living The Good Life All Alone?

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.



The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston
By appointment only 212-935-9350

International, Elegant Lady—Christian, white, with international residences and life style, seeks gentleman of same attributes. 40-60. Native knowledge of French, Italian and/or German necessary, plus genuine interest in art, antiques, opera, etc. 8436 ☐

Vivacious American Woman—Speaks French, Italian, Spanish. Desires romantic, highly-educated, adventurous, athletic man, 35-50, for commitment. 6849 ☐

Make Me An Offer I Can't Resist—Pretty gal, 50's, sensuous, amiable, wants to lavish her caring, on a single, stable, communicative, irresistible man. 9695 ☐

What A Team—I'm pretty, slim. I run. You're handsome, athletic, witty. I'm a natural brunette and spirited. You're a 36-47, confident man. We're both smart, successful, Jewish, well-read, with solid values. Photo a plus. 9719 ☐ ☎

Pretty And Fit Cyclist—Seeking male Jewish partner, 35-45, to travel highways of life making pitstops for marriage and kids. Will take all cultural, intellectual and recreational detours. 9702 ☐

Summer Alert—Single Jewish female, 30's, whose interests include movies, music, baseball, dining out and the beach, seeks serious relationship with a special guy. Note/phone. 6851 ☐

Renaissance, Unique Woman—Professional (mid 50's), with eclectic interests. I am aesthetic, empathic, witty, eccentric, LI Sounder, classy, Joycean and attractive. I am seeking a male counterpart (55-65) - a non-irascible, veracious, expansive, literate, contemporary for contemplation. 8433 ☐

NJ - And You?—Affectionate, fun-loving golfer, 39, seeks warm, attractive, happy woman who golfs or wants to learn. POB 556, New Providence, NJ 07974

Einstein's Body, Model's Brain—Wanted by tall, handsome CEO, 37. I'm smart, successful, athletic, Jewish and am seeking my counterpart. So, if you're that special lady and enjoy the four T's - travel, theater, tennis and TLC (three out of four will do) - then write soon. Note/photo. Nonsmoker, 27-34, 5'4" plus. 6862 ☐

Someone Special—Tall, extremely good-looking, creative professional with many interests, seeks his one true love - who is unpredictable, bewitching, passionate, beautiful, 33-43, and has a sense of humor. A person who has something to contribute to a relationship, as I do. Nonsmoker. Photo a must. 9703 ☐

Manhattan Designer—Attractive brunette, 33, soft-spoken and easygoing, seeks successful, intelligent man for quality relationship. Photo please. 8439 ☐ ☎

Tailored Woman—52, attractive, easy to talk to, wishes to meet professional man. Please write. 9704 ☐

Vivacious, Eclectic Greek Woman—25, grad student (politics), is ready to learn about life first-hand - not from books. Seeks gentleman (30 plus), with humor and warmth, to help her seize the day. Note/photo please. 9717 ☐

Handsome But Modest Millionaire—Desires lady with vision, 29-39, for vigorous relationship. Be slim, knowledgeable, Wasp. Note/photo. 6864 ☐

Look No Further—Attractive, warm, fun, outgoing female, 31, searching for "Mr. Wonderful". Are you him? Jewish, 30-40. Note/photo/photo a must. 8444 ☐

Looking For A Full Partnership—In a wonderful future? Jewish lady - chic, slim, 46, divorced - high sense of style, humor, compassion. Seeks caring man interested in ultimate joy of sharing. 6842 ☐

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STRICTLY PERSONALS

This Curvacious, Blue-Eyed Fireball—With long dark hair, 5'4", 110, athletically-oriented, seeks educated, successful intelligent, handsome, Jewish, 30ish, easygoing, normal kind of guy. No reply without photo. 8440 ☐

Help!—I'm trapped in this ad...very uncomfortable for this 6'5", 32-year-old, attractive professional guy. I'd like to break away with a tall, attractive lady. 6832 ☐

Moderately Famous—Academic scientist, fireside philosopher - attractive, tall, athletic, Manhattan-based, divorced white male of 50 years, with warmth, wit, convertible, canoe and Upper West Side real estate. Seeks outrageously bright, attractive, sensitive and largely happy woman under 39, who, in the unlikely event that all should seem right, would be willing to consider marriage and children. Photo please. 9689 ☐

Pretty Lady—Smart, accomplished, loving, eclectic interests, active Manhattanite. Seeks worldly, upper-middle class Jewish man, 48-62, with a twinkle in his eye just for me, for permanent monogamous relationship. Photo/phone. 8445 ☐

Multifaceted, Romantic Jewish Man—Playful, PhD, 41, attractive, fit, funny, believes in making a difference. Seeks woman under 37, who is intelligent, kind, affectionate, beautiful inside and out, nonsmoker, for marriage, children and always. Photo/note/phone. 8442 ☐

Let's Explore The Hudson Valley!—Pretty, gracious designer (Jewish, 41) seeks warm and distinctive man. 6858 ☐

Caring, Attractive, Sincere—Sophisticated, dynamic woman, classical pianist, PhD, 34, 5'5", size 6. Seeking man who is successful, professional, creative, possessing inner strength and outer charm. Interested in the arts, walking, biking, dining. For sharing friendship, laughter and all the rest - possibly marriage. Note/photo/phone. 6840 ☐

Very Handsome Jewish Gentleman—33, 5'11", athletic build, intelligent, financially successful businessman - seeks brave woman who is fun, spontaneous, bright, beautiful, professional, slim and would enjoy sharing sailing adventures, skiing and keeping life interesting. Note/photo a must. 6861 ☐

Bright, Black And Beguiling—Attractive professional, 35, seeks honest, educated male to share life's pleasures. 8426 ☐

Come Pour The Wine—If you enjoy Burgundies and Bordeaux and burgers at Club 21, this 26-year-old, uniquely attractive, educated, well-versed, 5'6" brunette would like to meet you. Note/photo/phone and creativity a must. 6827 ☐

Natalie Wood—Is who people say I resemble. I am a 42-year-old Jewish female, warm, loving and sincere - and I would like to meet a man with similar qualities. Please send photo/note/phone. 6836 ☐

Kirk Douglas Look-Alike—Handsome, successful lawyer, 5'10", who has appeared on radio and TV, seeks a pretty lady, 35-45, for a romantic relationship. Photo a must and letter. 8418 ☐

Model-Handsome Greek-American—Professional/entrepreneur seeks beautiful and slender, nonsmoking lady; accomplished, humble, with sweet smile, 25-35. Note/photo. 6845 ☐

Very Pretty, Slightly Rubenesque—College woman, 20, 5'10", seeks very intelligent, tall, nonsmoking student or grad, 20-26, for summer romance and possible relationship. Note/photo. 6834 ☐

Busy LI CEO—Energetic Jewish male, 42, not too busy to meet an intelligent, attractive younger lady for serious relationship. Are you ready for an upbeat, humorous, caring, sensitive, sensual and romantic best friend for fun and adventure? Let's exchange photos. 8441 ☐

Attractive, Slim, Fun-Loving—Jewish female, mid 50's, looking for warm, sincere, intelligent man with sense of humor to share all that life has to offer. 8430 ☐

Feet On Ground—Looking for matching pair. A really nice, very pretty, 42-year-old Jewish professional, divorced woman - warm, vivacious, intelligent, down-to-earth - seeks a really nice Jewish man for a meaningful relationship. 6828 ☐

Pretty, 31-Year-Old Entrepreneur—Very independent, affectionate and sincere. This note goes out to a special man, 29-45. Professional preferred. 6819 ☐

RSVP—Delightful, unusual, rather stunning Fort Lee grandmother seeking 60ish, affluent, interesting, fun-loving man for "the best that's yet to be"! 8428 ☐

No, I Don't Want To Get Married!—But I would like to have a relationship with a strong man over 45, as elegantly unconventional as I am. 6826 ☐

Golf, Jogging, Skiing And More—Jewish female, 35, attractive, successful, playful, a great best friend and buddy! Looking for the same in a 35-45 man - a kid at heart yet emotionally mature, stable and ready. Note/photo/phone. 6838 ☐

Yuppie Misfit—Artist/businessman (my own). Divorced, late 30's. 5'8". Good-looking and in good shape. Seeking stimulating relationship with smart, good-looking, sensual woman. Note/photo/phone. 6839 ☐

Two Out Of Three Is Lousy—What's missing is you. Jewish male, 33, seeks Jewish female, 25-33, to share good times - around town, across the river or over the seas. The ball's in your court (tennis). Photo optional. 6830 ☐

Very Pretty—Slim, charming, intelligent, professional Jewish female, 26, who loves baseball, the beach and Broadway - seeks handsome, sincere, caring, professional Jewish male, 26-32, with a good sense of humor, for best friend and more. Note/photo/phone. 9699 ☐

Handsome, White Jewish Male—With a great sense of humor - 34, 5'10", 150 lbs, works at night, plays by day. Looking for female companion to share sunsets, stary nights and champagne breakfasts. Would like this woman to be attractive, fit and, above all, honest. I know you're out there. Prove to me that my dream girl exists. Photo and letter, please. 6831 ☐

Attractive Professional Woman—44, successful woman of class and charm seeks man with kindred spirit. Favorite pursuits are: going to concerts and museums, cooking for a friend, hiking along a mountain trail, and dancing tango. 9707 ☐

Beautiful (An Ex-Model)—Sensuous and romantic, elegant yet adventurous, tall (5'11"), blue-eyed blond, CPA (33). Loves skiing, sun and sea, travel, bicycling, dining and dancing. Looking for serious relationship with a successful professional man (30-45) who loves to laugh. Note/photo/phone. POB 2045, Stamford, CT 06906.

Pretty, Playful, Polished—Woman, 44, entrepreneur. Enjoys hiking, chamber music, soap operas. Seeks rugged, attractive man - 45-55, creative, accomplished, amusing. Photo. 9644 ☐

Aspiring Millionaire—Successful young doctor, 28, seeks outgoing, fun-loving Christian female. For friendship and romance. Photo. 6855 ☐

914—Pretty Jewish gal 32, seeks kind, witty Mensch to cure loneliness. 9675 ☐

Female Professional—Young 50's, with sense of adventure, seeks counterpart to explore delights of city - music, the arts, dancing, the outdoors, plus good conversation. Nonsmoker. Photo/phone. 6857 ☐

Pretty, Successful, Unique Female—Mid 30's, spontaneous, sophisticated - enjoys working out, travel, weekends at the beach and quiet evenings with Sinatra. Seeking professional, romantic male, equally at home in black tie or blue jeans. Note/photo. 9713 ☐

Beautiful Divorcee—Young 38, long blond hair, slim, sexy hourglass figure, beautiful legs, educated, elegant, just returned from French Riviera. Desires worldly, refined, urbane Japanese executive/businessman, preferably Manhattanite, who wishes to share dancing, dining, travel, romance. 9710 ☐

Affectionate, Successful—Good-looking male, 43 - loves the arts, theater, fashion, movies and music - seeks pretty, petite, sensual, positive and fit, nonsmoking woman, 35ish, whose heart and mind are open to the deeper aspects of the spirit for a romantic, wonderful, lasting relationship. Note, photo, phone. 9643 ☐

Touch Rugged—Blue jeans guy with build, looks and warmth. Into fitness and art. Wants country hikes with adorable, fit, 30's female. Photo. 9718 ☐

Handsome, Fit Jewish Male—Young looking 40, seeks female mate. 8438 ☐

Former Model—Blond, 5'7 1/2", affluent Jewish publisher - beautiful, sexy, fun, irresistible. Looking for successful, romantic, scintillating man, 32-50. Note/photo/recent photo. 6853 ☐

Bachelor—31, wondering where the elegant, charmed lady is hiding. Note/photo/photo. Single only. 8437 ☐

Attractive, Slender Woman—5'7", mid 30's. Successful designer with a love of nature and the arts. Seeks confident, accomplished man of substance, 35-45, who is ready to settle down. Note/photo please. 9716 ☐

Time Out For Life—Been too busy working. Single female - attractive Manhattan professional, down-to-earth, easy smile, artistic, interested in the arts, country living and city sights. Seeks bright, down-to-earth, professional, single white male, 34-45, for the important parts of life. Note/photo/phone. 9697 ☐

Spiritual—Not religious, Jewish, 5'11", 200 lbs, 44, actor/businessman, NYC. Loves bicycling, exercise, travel, arts. Won't settle for anything but the most honest, loving, committed, intimate, caring, sensual woman - forever one minute at a time. Send photo/note/phone. Romance/cappuccino await you. 6833 ☐

35-Year-Old Jewish Male—6'3", bright, shy, handsome, fit - en route to earning MD - likes sports, literature, jazz, films (especially by Woody Allen). Seeks warm, intelligent, attractive woman for friendship and much more. Note/photo/phone please. 6856 ☐

Desirable Woman—Tall, attractive, sensual, slim, fit, caring. Love museums, chamber music, biking, hiking. Mid 50's. Seek tall, sexy, intellectual/artistic, single man, 50-early 60's. 9714 ☐

Special Asian Lady Sought—By warm, caring man who seeks to share everything. She should be emotionally available, educated, fit and under 40. 6850 ☐

Easygoing, Very Handsome—Professional 27-year-old Jewish male, 6'. Enjoys, movies, dining out, sports (Giants season ticket holder!), outdoor activities, especially biking and skiing. Seeks an attractive, smart, humorous woman, 23-33, who is looking for good times, good friendship, and who knows what else! Note/photo/photo. W693 ☐

Adventuresome Professional—30's, seeks lady companion to explore NYC. 9691 ☐

Warm, Caring, Attractive—Fun-loving gal, 58, seeks special Jewish man. 9692 ☐

Man, Jack Of All Trades—Northern 'burbs, 49 (looks 40), 5'6.5", 150 lbs, moderate income. Believes: 'When all else fails, read instructions and/or laugh'. Seeks woman to share adventures and misadventures of life. Note/photo. 9696 ☐

Gentleman, Intelligent—Humorous, very attractive, tennis player, expert skier, corporation president, seeks very attractive lady companion, 30-40. Photo. 9720 ☐

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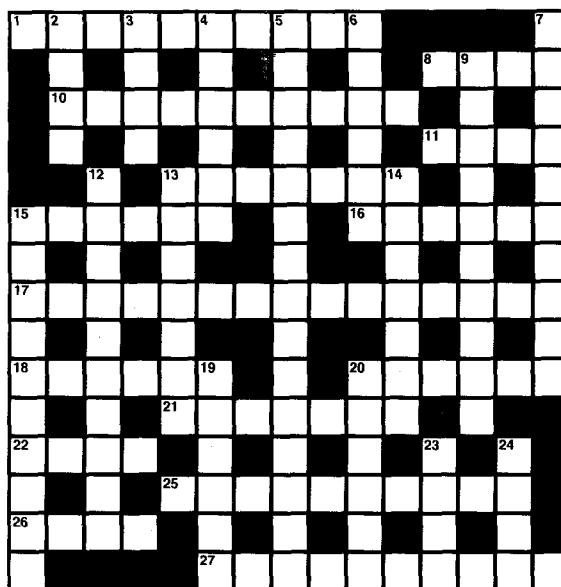
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 Go over a board that may be defied. (10)
- 8 A good man—one getting the drink! (4)
- 10 Changes in diet now a requisite throughout the country. (10)
- 11 Expert artist backed by the church. (4)
- 13 The person observing a quarter idle away their time. (7)
- 15 Virtuous aspiration in a certain class. (6)
- 16 Strengthen a river enclosure. (6)
- 17 Union conveners. (8, 7)
- 18 A guy who's evil or bent. (6)
- 20 See about game—sharp! (6)
- 21 Supposed to propose cutting the tall grass. (7)
- 22 Put in order that's quite considerable. (4)
- 25 Plant on a tip site possibly. (10)
- 26 Out of gear. (4)
- 27 People in a rocky situation sound harrowing. (10)



DOWN

- 2 Grants to obtain ballpoints. (4)
- 3 Gamble with a Greek character. (4)
- 4 The company tore up letters in error. (6)
- 5 He was arresting man in days gone by. (3, 6, 6)
- 6 Finished after a top journalist went round. (6)
- 7 Swindle involving stone building in attractive surroundings. (10)
- 9 The piles made by pugilists? (10)
- 12 Just aiming to be blonde. (4-6)
- 13 A composer composing in tears. (7)
- 14 Touching spring produces a reaction. (7)
- 15 The approach about defence is reassuring. (10)
- 19 Account for the noise. (6)
- 20 Strict minister's retirement in view. (6)
- 23 Some artiste thinking to be retained. (4)
- 24 Pop in, causing distress. (4)

'NON-SONG SUBTITLES: II' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

- 1 Cause hurt
- 5 Test for flavor
- 10 "It's — world": Dickens
- 14 Prefix for wig or wrinkle
- 18 Sequel to "Typee"
- 19 Bay window
- 20 Egg-shaped
- 21 — Bator, Mongolia
- 22 "Here Chick, Chick"
- 26 Breathed in
- 27 Before Angeles
- 28 Paltry
- 29 Start of a Tolstoy title
- 30 Caravan inn
- 33 Japan's second city
- 34 "It's Me, Ted!"
- 39 Aquarium fish
- 43 Dadaism pioneer
- 44 Behind the line of scrimmage
- 45 Stumble
- 47 "What — thou else in the dark": Shak.
- 48 Manipulative one
- 50 French comic Jacques
- 51 "Who — there?"
- 53 IRS expert
- 54 Composer Ned
- 56 "El Grano"
- 62 Freud's method
- 64 After-bath togs
- 65 One way to wed
- 66 "Heads —, tails you lose"
- 67 Turner and Leser
- 68 Schnitzel meat
- 69 Word with metabolism
- 71 Kilmer poem
- 72 Church events
- 76 "Ballad of the Bald"
- 79 Scatter about
- 80 Tolkien creature
- 81 Make a web
- 82 Ericsson the Viking
- 84 Chartres' river
- 85 Smiling broadly
- 88 Author Sholem
- 90 Illuminated, in Victorian times
- 92 Absent after combat: abbr.
- 93 Boarder
- 95 "Do Go Near the Water"

DOWN

- 98 Wharfs
- 100 Alabama city
- 101 — hepatica
- 102 Kind of dog story
- 104 West Point grads.
- 105 Jumped over a barrier
- 109 "You Liked the Caviar!"
- 114 Lifeboat needs
- 115 Happen again
- 116 Moulin color
- 117 Related
- 118 Bonfire stack
- 119 Darn it!
- 120 Prepays the pot

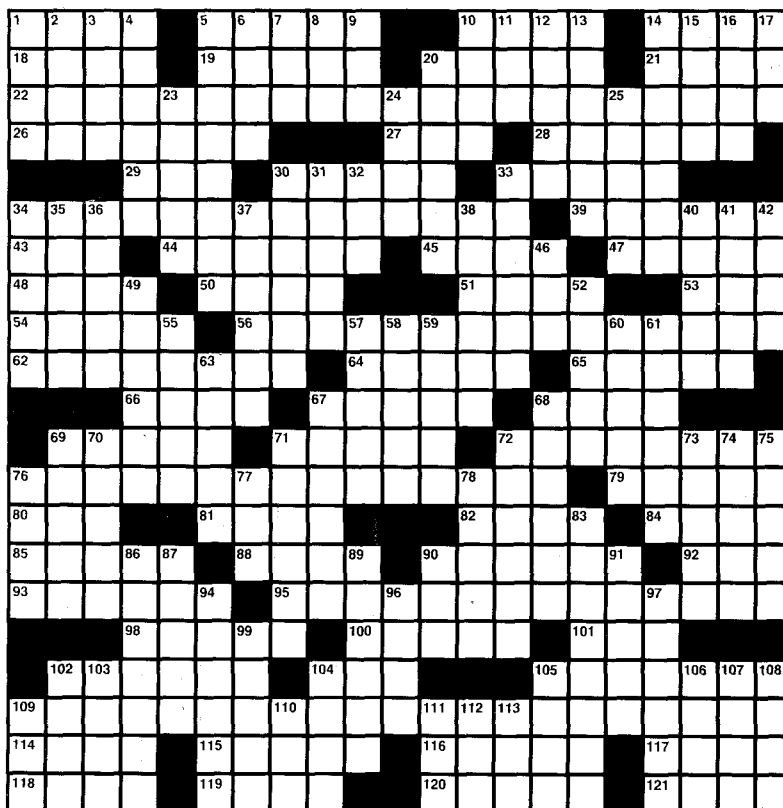
DOWN

- 1 "Oh, — Hate to Get Up..."
- 2 Notorious Ugandan
- 3 Portnoy's creator
- 4 Five Nations tribe
- 5 Free of bigotry
- 6 Not irrigated
- 7 Command to Fido
- 8 Asian holiday
- 9 Angled annex
- 10 Bird: Lat.
- 11 Tablecloth substitute
- 12 Power particles

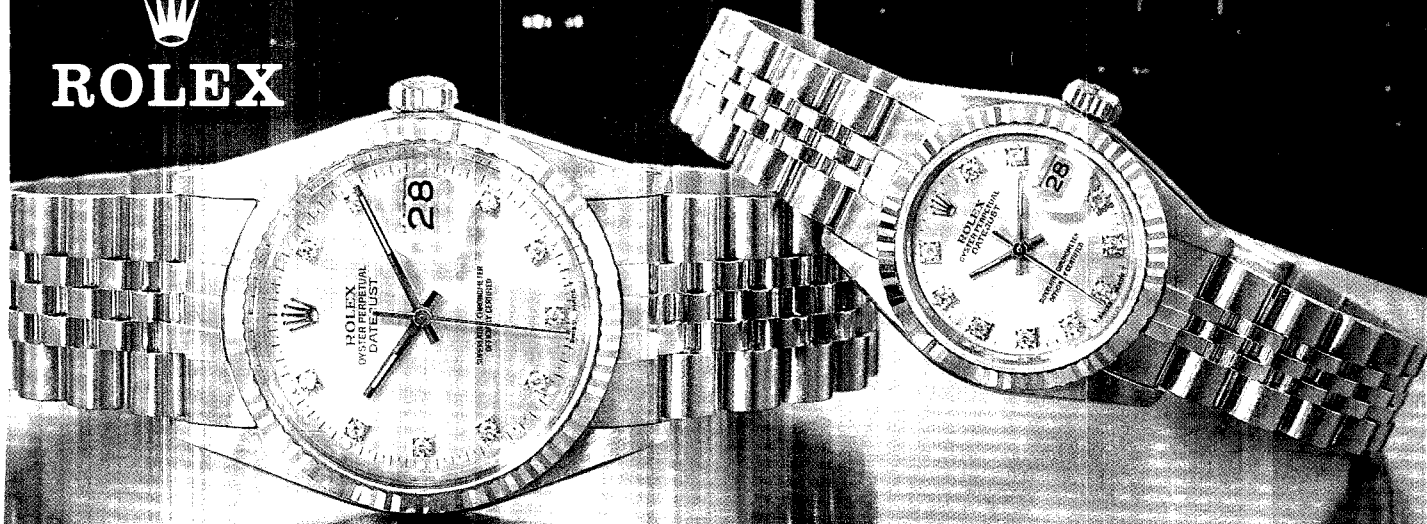
DOWN

- 13 Trounce
- 14 Throb
- 15 Last Hebrew month
- 16 Risqué
- 17 Pen dip
- 20 Woodwind player
- 23 Site of a siege
- 24 Dashing style
- 25 Angel food, sponge, etc.
- 30 Buffalo Bob's family
- 31 Carrie's father
- 32 "Norma —"
- 33 Bermuda products
- 34 Classic Gene Tierney film, 1944

- 35 One of the Beans
- 36 Met presentation
- 37 Compound from indigo
- 38 Drunken revels
- 40 Overhauled tire
- 41 As easy —
- 42 Ollie's comedy partne
- 46 Kennedy Library architect
- 49 Hamburger condimer
- 52 Show scorn
- 55 "I Did It —"
- 57 Pam or Roosevelt
- 58 Blakley of "Nashville"
- 59 Put to shame
- 60 Tito's people
- 61 Well-mannered
- 63 Barns' neighbors
- 67 Doughboys' ditch
- 68 In truth
- 69 Numbers game
- 70 Star: prefix
- 71 Emulates Chubby Checker
- 72 Sonora snooze
- 73 Bread leaving
- 74 Spooky
- 75 Take an oath
- 76 Be dressed in
- 77 "— Lazy River"
- 78 Clock type
- 83 Clefts
- 86 No-move situation
- 87 Whinny
- 89 "Scarlet Letter" heroine
- 90 Four qts.
- 91 Pre-Soviet rulers
- 94 Look upon
- 96 Coin for buying tacos
- 97 "The — and the Sea"
- 99 Golf cup
- 102 Holmes's one-hoss carriage
- 103 Munich mister
- 104 Oaf
- 105 More than big
- 106 Cotton to
- 107 Director Kazan
- 108 Fender dimple
- 109 Summit
- 110 NBC's former parent
- 111 Monk's title
- 112 Hither's go-with
- 113 Ball-park verdict




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